

Your Own Talent Agency!



“How to Make Big Bucks Booking Talent”

By Randy Charach

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www.SynergyMarketingGroup.com – Learn all about Internet Marketing

www.123smg.com – Get Free Marketing Tips at this site!

www.MillionaireMagician.com – A Must Have Resource for Variety Acts

The value you receive from the information in this publication will depend on the results you obtain when you act upon it. The advice and information is a result of over a decade of trial and error and has been condensed into these manageable and uncluttered pages. Your time will not be wasted with extraneous information designed to fill pages and that would likely confuse you and certainly won't help you. And, the printing and spacing is liberal so you can read from your screen without getting a headache.

Of course, if you wish to print the pages to read from a hard copy, you may do so. It doesn't matter. The point is; the information in the following pages is exactly what you need to know to start making money in the talent booking business right now.

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Introduction

Whether you are an entertainer, model, actor or not, owning your own talent booking agency is the perfect home business opportunity. You could also expand and have offices with agents and grow into a bigger company, and we will talk about that in this manual too.

Now, it's likely that you wouldn't be reading this information right now if you weren't already convinced that this is right for you, however, I do have a concern. So many people get excited about doing things, do a bit of research, invest a bit of time and money and then drop the idea altogether. Why? Well, often it's for good reason. Certain facts are discovered that lead us to determine that a specific route of action is actually not suitable at the given time. Or, something more appealing comes up and there is just not enough time for both. Or, whatever!

Now, as long as the "whatever" is not lack of motivation, then fine. Often, lack of motivation is partly due to the lack of information. So, now I am going to point out some of the benefits of this opportunity in order to both inform and motivate you. You see, I really want you to pursue this business because I know first-hand how fun and lucrative it is.

Of course there are pros and cons to this and every other business. To be fair, let's take a brief look at both:

Pros and Cons

Pros

- Minimal start up cost
- No inventory to buy or carry
- Can work alone from home or expand to offices with agents
- Lucrative with high profit margins
- Unlimited supply of product (talents) and customers
- No to low bad-debt industry
- Interesting work you can be proud to do
- You are contributing to the well-being of others

Cons

- Must constantly market your services
- Will feel like a baby-sitter at times
- Need to depend heavily on other people (the talents)
- Requires resourcefulness to be successful
- Must be very organized and systemized
- Need to relate well to a wide range of personalities
- Must deal with stress, deadlines and “emergencies” well

The “emergencies” are usually self-imposed by the client. For example, “Where is the talent, it’s 5:01 pm and the show starts at 6pm, and you said he will be here an hour early and he’s not here yet and my whole party is ruined and, and, and, oh, here he is, don’t worry, sorry, I was just panicking. By the way, you’re great, thanks for all your help. Okay, bye.”

Now, there may be no-shows, really late talents, inappropriate behavior, bad performances, and other real situations to deal with. All in all though, most of these situations can be avoided and there is no business that is devoid of all hassle. This one does stand out though as a very clean business compared to most and can be virtually trouble free if you are organized and conscientious.

Well, I suppose I could go on, but you get my point, right? This opportunity rocks and you really have nothing to lose and everything to gain by giving it a fair shot. And, if you are an entertainer yourself, well, you are going to kick yourself for not doing this sooner.

For clarity, I will be referring to variety entertainers, actors and models as “talents” and buyers of their services (and mine) will be referred to as “customers” or “clients”.

My Story

The short and relevant-to-this-manual version!

I started an entertainment booking agency as a result of receiving more bookings as a magician than I could handle. That was around 1985. At that time, I was phasing out of performing at kids' birthday parties and lower paying markets and moving more into adult shows at night clubs and conventions. I would get tons of calls through Yellow Pages ads and word-of-mouth and from previous targeted marketing efforts for bookings that I no longer was going to accept.

I thought – well, rather than just turn the people down; I could start sending other magicians and earn a profit even from these bookings that I myself was just going to turn down anyway. At that time, I started off informally. If the booking was for \$100, I would ask the talent to kick me back \$20 for each booking at the end of the month.

That's pretty much how it started and operated for the first year or two. It grew into a nice sideline and within those first couple of years there were occasions when I would have four or five bookings a day for other talents and I would be making an extra thousand or two each month. By the end of two years I was also offering to book clowns and jugglers for shopping centers, fairs, Christmas parties and all the family type events that again, I no longer wanted to do myself. Most of the business still stemmed from requests for my services as an entertainer which came without much in the way of marketing.

I decided to expand the business and that did not happen by accident. I really liked this little side business so, in 1987, I incorporated a company called "Funtime Express". Then, in addition to the calls that were coming in, I would send out broadcast faxes, and letters and get on the phone and spread the word that I have talents available to be booked out for events. I built it from there and will tell you exactly how I did it and how you can do it now too. Sounds hard? But don't worry, I am going to teach you exactly how to build from scratch, as chances are you are not in the same position I was.

Fast-forwarding to my final involvement with the booking agency I started and built up, I sold it in 1997 for \$299,000. At that point I was doing over a half a million dollars worth of business each year and had consistently been earning healthy profits every year for the ten years I operated the company. Keep in mind this was still a home business and was only one of many ventures that occupied my time.

So, have I grabbed your attention? Are you ready to learn how you can do this yourself? Well, I'm ready to teach you, so let's get started. Please note that although my experience has been in booking shows for variety entertainers, my methods and suggestions also apply to booking models and actors. However, I will make special reference to the niche acting and modeling markets throughout this book.

Types of Bookings

I mentioned earlier that my first few bookings were children's birthday parties and family events. That continued to be an important part of the business and basically became the "bread and butter" of the company. No matter what, there are always children's birthday parties and company picnics and Christmas parties. So you can count on these types of events and it's easy to reach the "clients" and build this constant stream of income. You may not want to do this and we will discuss your options further. If you do decide to pursue the smaller dollar, higher volume clients, I will show you how to build and manage this aspect of your business effectively.

Types of bookings can be broken down into several categories. For example, you can provide adult oriented entertainers, children's entertainers, or both. You can think of them in terms of "high end" and "low end" bookings and/or categorize types of bookings by venue or client.

My suggestion is that you do not limit yourself too stringently at the beginning. Ultimately, you do need to focus and narrow down the parameters of your operation in order to maximize your profits and effectively manage your time. I am suggesting an approach that lies somewhere between "entertainment for all occasions" and "left handed entertainers only".

Types of Talents to Book

<ul style="list-style-type: none">• Magicians• Illusionists• Mentalists• Ventriloquists• Hypnotists• Impressionists• Comedians• Emcees• Models	<ul style="list-style-type: none">• Singers• Clowns• Jugglers• Mimes• Puppeteers• Caricaturists• Face Painters• Singing Telegrams• Actors
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Types of Events/Booking Opportunities to Target

<ul style="list-style-type: none">• Conventions• Grand Openings• Fairs & Festivals• Christmas Parties• Chanukah Parties• Birthday Parties• Summer Picnics• TV and Radio Commercials• Plays• Pantomimes	<ul style="list-style-type: none">• Dry Grads• Cruise Ships• Boat Cruises• Awards Nights• Bar Mitzvahs• Bat Mitzvahs• Weddings• Promotional Shows• Advertising Catalogues• TV Shows and Movies• Radio Shows
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The lists above cover 90% of the typical talents, events and opportunities that I dealt with when I ran my agency. The talents I dealt with are mostly classified as variety entertainers. You should note that some events are seasonal and realize that there will be months when you will do much more business than other months. December for corporate Christmas parties and the summer months for fair bookings were typically the busiest.

You do not necessarily need to focus, as I did, on variety entertainers for special events such as corporate parties, fairs and retail promotions. However, I suggest you do consider it, as it is a niche market that is less

complicated and more competitive than booking musicians, celebrities, models and actors. Be open to booking all types of talents for all type of events, but stick to following my advice in this manual, for starters at least.

Where the Money Is

You have many options when it comes to deciding how you will earn your profit as a result of booking talents. There are no real rules, just unwritten standards and expectations based on how other companies operate.

I personally know of agencies that charge as low as 10% and as high as 50%. Some do not even discuss or disclose their fee, commission or mark-up or whatever you want to call it, and pay the talent their fee and charge the client whatever the market will bear which will differ depending on the industry.

You need to know your options and the different scenarios in order to decide how to run this very important aspect of your business. Also, it is important that you have a good grasp of the many aspects of this business in order to instill confidence in the people you will be dealing with. After all, this book is your personal guide and shortcut to appearing like a pro almost immediately. It will also help you build your business faster and more efficiently so please do not overlook the information just because I am giving you the best solution at the end.

While not complicated, the following scenarios may seem overwhelming but rest assured at the end of it I will sum it all up and offer specific direction as to what you should do.

Commission Based Fee

There are different ways for you to earn revenue as a booker, or broker of talent. In simplistic terms, you earn the difference between what the client pays and the talent receives.

The standard method of receiving this payment is in the form of a commission that is based on a percentage of the booking fee or talent's fee. Let's look at this method and break it down further.

First of all, commissions typically range between 10% and 50%. A common amount is 20%. Just to give you an indication, movie and TV agents often charge 20% commission while modeling agents' commissions range between 10% and 30%. Regardless of the percentage, the actual dollar amounts can vary for everyone involved depending on which fee is used to calculate the commission - the booking fee or the talent's fee.

Here's an example of how a 20% commission can vary for everyone involved depending on which fee the commission is based on.

If you calculate on a percentage add-on basis, it looks like this:

Talent fee = \$500

Add on a 20% commission = \$100 Commission

Fee charged to the client = \$600

If you calculate on a percentage-deducted basis, it looks like this:

Fee charged to the client = \$600

Deduct a 20% commission = \$120 Commission

Talent fee = \$480

If you calculate on a charge to client, less commission from the talent, it looks like this:

Fee charged to the client = \$500

Less 20% commission = \$100

Talent Net fee = \$400

Cost Plus Fee

With this method you add an amount of money to your cost of hiring the talent. Essentially you are buying wholesale and marking up the price.

That is, if the talent charges you less than they would charge the end client:

Talent discounted fee = \$350 (normally \$500)

Add Mark-up = \$150

Fee charged to the client = \$500

Sometimes though, you are not buying wholesale if the talents, especially variety entertainers, are charging the same amount to their clients as they are to you. Now, instead of the talent paying your fee for getting them the gig (show biz lingo – baby), the client is paying you to find them the act.

Talent fee = \$500

Add Mark-up = \$150

Fee charged to the client = \$650

Some agencies double-end their fee by charging a commission to the talent based on their fee and a mark-up to the client on top of the gross fee.

Talent discounted fee = \$350 (normally \$500)

Add Mark-up = \$150

Fee charged to the client = \$500 plus mark-up = \$650

Using this method, the agency earns a profit of \$300, double the commission of most of the other methods. While tempting, this double-dipping method is extremely uncool and unfair and I do not recommend it. There are better ways to improve profitability without being greedy. Remember that taking an ethical approach to your business dealings can only help your credibility and reputation among talents and clients.

Flat Fee Mark – Up

A flat fee mark-up would be say, \$500 per contract. I haven't actually seen this done, but I am sure it happens. I bring it up because I do feel there should be a minimum commission or mark-up applied to any booking you are involved with. I suggest \$100.

What you should do

Okay, so now that you know all the different methods, this is what I suggest you should do: mark up the talents by a third. It's what I would do and what I am quite comfortable with on the other side of the equation as an entertainer myself.

So, if a talent charges \$500, you pay the talent \$500 and bill them out at \$750. If the talent is flexible within a range for their fee, and most talents are, and you have a client that presents a budget of say, \$600, then offer the talent \$400, maintaining your mark up of a third. This, to me, is the simplest and fairest method to operate. It allows for a suitable profit and flexibility while maintaining consistency and simplicity. Because it is a formula, staff can easily apply it if you expand as it takes the guesswork out of what to charge your clients and what to pay the talent.

It's important for you to check with your local business licensing department as some cities have restrictions on what can be charged. This typically only applies when representing Actors and Models. I've never seen it when it comes to booking variety entertainers. Here are typical ranges of commissions for booking non-variety act talent:

Actors agents: 10% - 15%

Literary agents: 10% - 15%

Sports agents: 5% - 10%

Music agents: 20%

Modeling agents: 10% - 50%

How to Maximize Profits

Higher profit bookings can be earned by producing shows that require variety entertainers. Not “producing” in technical terms, instead, simply putting together more than one act in order to create a show or a series of shows at a single event. Sometimes, you can add even further value and justification for an extra fee or higher mark-up on the bookings by attending the event yourself or providing a “stage manager” (a.k.a. baby-sitter). This works for all events from variety entertainment shows to fashion shows.

For example, if an event planner has ten thousand dollars and wants you to provide or propose several acts/talents for the day at their event, you can package your proposal in several different ways. I would consider that producing a deal involves more than just booking an act and wouldn't feel awkward about earning more than the normal mark-up to compensate for the extra service. Having said that, it could be argued that as it is a volume booking, it is less work than dealing with several clients and therefore the agent should earn less.

Well, sometimes that will be the reality if there are competitive bids from other agencies and you want the business and want to pay your talents fairly, both of which you should desire. So, sometimes, you earn less than a third when the circumstances don't allow for additional compensation. But, it all balances out at the end of the year if you pay yourself extra for going out or sending someone out to stage-manage the gig or other services beyond just booking the talents.

Sometimes, a client will want a variety show put together with an MC and say, 3 entertainers, and request that you be on site or that you send someone to be on site to oversee the whole thing so that they don't have to worry about it, and they expect to pay extra for that. It's fair to treat this as more of a wholesale/retail situation, where you are going to buy the acts wholesale, and put the pieces of the puzzle together so the client is happy. In this situation, you should sell the package, without a cost breakdown. For example, you should charge \$9,000, and once you pay the talents and other related expenses, the difference is your profit. That's where you can maximize your profitability. If you are an entertainer, you can pay yourself very well for performing on this job too.

Fees that individual talents charge and expect vary from location to location and are widely based on the skill, reputation and experience of the talent. They also vary based on the category or type of act or show that each talent presents and the industry they are in. For instance, there is a big difference between the charge out rates for runway models, children's show balloonists and TV actors. By referring to the resource list of entertainers that volunteered for this publication, you will get a good cross reference of pricing for entertainers so you know what to expect when dealing with other talents in your area. For an idea on pricing for the modeling and acting industries, you should contact the relevant unions.

My philosophy has always been to create goodwill and long-term relationships by paying a talent whatever they ask for if the budget will withstand their fee. That means not negotiating something lower than their requested fee even if you know, and they indicate, that they would do the

job for less. This is on the proviso that they are the right fit for the job, their requested fee is what they normally receive, and there will still be adequate profit for the agency.

Many agencies take the wrong and short-sighted approach and end up getting a reputation for being greedy and unfair. Here's the funny part though...you will make more money being reasonable...not just in the long run, but on every job. How? Why? Because as in retail, you make your profit when you are buying not selling.

The secret is to become an excellent buyer of entertainment. Then, you can put together a great show or package of acts/talents at a relatively low cost and high perceived value. This means you find great people to work with who are talented at a level beyond their fee. You should aim to work with people who offer great value and service. On the other end of the scale, find clients willing to pay a premium for quality and service.

Please remember that we have been talking about situations that are more than just a single booking. For single bookings, stick to the one-third mark-up and try to book the best and most expensive acts/talents you can in order to maximize your commission and client satisfaction.

Co-Brokering

There is a situation that exists whereby one agency has a client wanting to book a specific talent or type of talent and another agency has a better handle on that from a supplier point of view. So, the agent with the client calls the agent with the act/talent and they split the commission.

I won't waste your time by going through all the ways you can split the commission because, as you now know, the initial process of earning a commission varies from agency to agency and that of course will affect how the split will take place. It also depends on how the talent, especially variety entertainers, likes to work in this regard.

Basically, it is either a 50/50 commission split of one commission or an arrangement where the agent representing the talent 'sells' the talent for x amount and what the other agent charges is between him/her and their client.

Regardless, my suggestion to you is to become the "go to" agency for talents, especially variety entertainers, in your area.

I became the supplier of magicians in my area, even to the other agencies that offered magicians. So, basically, rather than them looking at me as someone that is stealing away those bookings, they would go to me ultimately, not every one, but a lot of them, and they would just think of me, when they need a magician.

As a magician myself, and you can apply this if you are an entertainer of any type, if the client wanted me or someone of my caliber, then great, I would often be the talent that was booked. If not, the agent with the client knows that I will send them an appropriate talent.

This led to another wholesale type situation where I was able to maximize profits, provide excellent service for my clients and build loyalty among a

nice group of talents. A triple win situation. In this case I was booking talents out around 100 times a year each, so they basically gave up on all their own marketing and other agents because I was keeping them busy enough. They liked the relationship, they always knew they would get paid, and it was a simple situation. Because of this relationship, we established our own rates, at amounts they were pleased with, which were lower than what they were worth in the market place due to their talent as an entertainer, yet even higher than what they could receive on their own due to their lack of business and marketing skills.

Eventually I had several entertainers who were magicians, clowns, jugglers, puppeteers etc. and they were all available to me and while not exclusive, other agents found the relationship of booking through me good for them too. This can work for you too whether you have entertainers, models or actors on your talent roster.

That's the positioning that you want to create, after you have proven yourself in the marketplace with your own clients and have built the relationships with the talents. Approach other agents and suggest ways to work together so you are not in conflict. Instead, position yourself so that you are building an alliance.

With my agency I started off with just magicians and then it became magicians and clowns. I then opened it up to all types of variety talents and even got into music; some bands and revue shows but not music in a pub every week or anything like that. That's a whole different kind of agency and the agencies that do that are your perfect alliance. This is because

you don't want to do what they are doing, booking music talents in a room on an ongoing basis. And equally, they don't necessarily want to be booking magicians for a company party. They do it because they want the commission, but they are happy if you handle that and become their supplier. And then, if you need a musician, you can book the musicians through them.

I had many arrangements just like that. There's a local guy here in Vancouver where I live who I would book for music. He liked the idea of what I was doing and started his own agency specializing in music. I started booking musicians through him, and he'd book variety talents through me. And then there was another good little agency in town that specialized in the real low end – like \$25 an hour balloon twisters and face painters. I would book through her and incorporate the talent into a package of entertainment without having to deal with booking all the individual people to create a great program for my clients. It worked out to be a nice relationship for everyone. I want you to develop these types of relationships. This 'sharing arrangement' might rub some agents the wrong way. If they are that kind of agent, then probably they are not great to deal with anyway.

How to Find Talents

To get a solid talent roster you have to be visible and resourceful. Initially, to get your roster going, contact any entertainers, models and actors you know personally. Use the contacts provided in this book, look for talents

that are advertising in your local Yellow Pages and in newspapers and most importantly, search the Internet. Once you have done that, you should definitely screen your talents well, get them to send you a videotape, and if possible, meet them in person. You might even want to consider running a basic background check on them.

A great place to put ads looking for talents, especially entertainers and actors, is the audition section in smaller entertainment and arts oriented newspapers. Your ad should be as simple as, "Entertainment agency looking for talent – please send your information to ...". As soon as you start putting ads promoting the services of your entertainment agency, you will get plenty of talents calling you, every day. You will probably also receive requests for proposals from people wanting you to provide all types of acts/talents for their events.

In terms of looking for models, you don't have to spend hours at a shopping mall scouting for the freshest, most beautiful face. Advertising in local papers works just as well and saves you time. You should also remember that when a candidate responds to your ad for models that it's not always the most beautiful faces and bodies that get selected. Clients are always looking for different people to suit different scenarios, angles, commercials or catalogues. For instance, there are catalogues advertising products for the elderly, children, weight loss and hair loss products etc. that have different requirements from a swimwear or fashion catalogue.

Another important consideration to keep in mind when looking for modeling and acting talents, especially if you are not in key cities like L.A. or New

York, is that you might want to get involved in the Screen Actors' Guild, by visiting www.sag.org. This can give you an immediate element of credibility and should help enormously when attracting talents to your agency.

To find Actors, Models, examples of contracts and all the further information, resources and contact you'll ever need if you decide that booking Actors and Models should be part of your Talent Roster, then visit these sites:

www.castnet.com

www.modelsandtalent.com

www.workingactors.com

You'll find a lot of Variety Entertainers in the Bonus Resource at the end of this book. Searching Google will help you find many, many more!

So, finding talents and clients should be easy but you should still stay focused and keep an open mind about developing different areas. For instance, I started up a speaker's bureau as a branch of my agency and immediately, with little effort and lots of luck, booked Brian Tracy, who's a big speaker. It was our first booking, and we earned a 25% commission on \$10,000. In order to find the right speaker, in this case Brian Tracey, we were resourceful in determining who would match the client's needs and how we would find and contact the speaker. My point is, be prepared for good things to happen and only expect them to work out if you are willing to dig around and be creative in finding people to fill the needs of your clients.

You can start building up your roster with a few local talents and some or all of the talents listed in this manual. The most practical way is by gradually asking your customers what they want and then it is just a matter of being resourceful. You will not have a problem finding talents. There are many talented people with professional acts, in every city, looking for work. You can look on the Internet and find a bunch of them, and again, they will start coming to you as soon as you start calling attention to your agency. Plus, the entertainers/talents have friends who are entertainers, and so on.. You definitely are not limited to what you start out with.

I built both my talent roster and client base by always saying “yes” when a certain type of act was requested. And, of course, by always being open to new talents who sincerely wanted to work. Clients would realize that all they had to do was call Funtime Express for anything. I’d get weird requests and they knew that I would find it for them, or suggest an appropriate substitute. Ultimately I trained even these customers to just let me choose the entertainers for the most part. My point to you is to be resourceful and accommodating.

As you build your agency and relationships with your clients, you may even find your clients occasionally calling you with the contact details of talents that they have discovered and want you to book on their behalf

Once you start building your talent roster, you should turn your attention to “managing” your talents. It’s important that they are made aware of and understand your standards and requirements. For instance, you might require them to prepare and submit a short bio, video-tape or portfolio of

photos and agree to abide by the operating rules of your agency (which can be included in the terms of your contract or letter of confirmation, something that I will deal with later).

Another very important thing that some agencies forget to do is manage the expectations of the talents. This is especially the case if you are handling models and actors. While you should definitely be optimistic about their prospects, be sure to inform them that the modeling and acting industries are as much about hard work as they are about luck or good looks, if not more so.

You can avoid complaints from disappointed talents by telling them that fame and fortune don't come overnight but that they may have to start at the bottom, even taking non-paying jobs to build up their portfolio or CV. While you don't need to tell your talents to attend modeling or acting courses, you should remind them to always be on their best behavior on shoots and co-operate. Their positive attitudes should impress clients and reflect well on your agency.

It might also be a good idea for you to suggest that your acting talents visit the web sites for the Screen Actors Guild and Actors' Equity Association (and you should too) to get a greater understanding of the industry, including issues about minimum wages.

How To Find Clients

Cold Calling

No way! Cold calling, are you nuts? Well, a lot of people might not agree with this, but I still think picking up the phone is the best first contact you can make, and I don't think that will ever change. But, it doesn't mean you have to do it yourself, and clearly, the goal of the call is not to make an immediate sale.

I am well aware of, and use lead generation marketing, and if you are not, don't worry. I will explain it to you within a few pages. But if you are good on the phone and make your call quick and concise, you will make a giant leap forward in building your agency faster than utilizing just direct mail and lead generation advertising.

When looking for clients who need variety entertainers, you should call up or have someone call and say something like "I'm calling from X entertainment agency and I would like to get the name and extension or phone number of the person who arranges the social events for your company." They may have different events that are organized by different people, so get all the names and be sure to record who plans what. Depending on the size of the company, they may have a Christmas party committee and picnic committee or they might just have one social committee or one person who does it all. It might be the president's secretary or it might be the president. Find that out.

Then, speak to the contact person and say, “I am only going to keep you for a moment, I just want to confirm that you are the person who should receive information on entertainment options available for your company functions.” Now, ask permission to send them information, and ask how they would like to receive it.

To find local clients who may use modeling or acting talents such as car dealerships who may use talents in their TV commercials, you should still try cold calling these companies and ask for the person in charge of public relations/marketing or someone who is responsible for making decisions about casting for commercials and other advertising campaigns.

Making personal contact, and gaining permission to send information, and discovering their preferred method of receiving the information, may seem like an extra and painful step, but it will be extremely effective in building your agency.

I like e-mail and a web site as the next step, so you can send them an e-mail with some information and a link to your website. If they say yes, just get their e-mail address and also tell them that you will include them in your free (weekly, monthly, occasional) ezine that is useful for event planners (more on that soon). Now, they are in your automatic system of electronic follow up that is inexpensive and extremely effective without spamming or mass mail costs.

They may prefer that you mail or fax to them something so, before you start calling you need to have all your promotional tools in place. This is far more

effective than doing mass mailings or even lead generation mailings from a list that you could purchase.

Lead Generation Advertising

Lead generation advertising involves sending out faxes, letters, postcards, and placing ads that are designed to elicit a response or a request for more information. That's it. It is a multi-step marketing plan and step one is solely to identify people interested in receiving information. It is similar in method to cold calling and receiving permission to send information as described above, but instead of personal contact, your advertising piece is an introduction to your service and a request to the reader to specify how they would like the next contact to take place.

I do advocate lead generation advertising in conjunction with personal contact if you have the time and inclination to do both. I used to do a lot of faxing, and it was very effective, so I recommend it as a low cost, proven method of obtaining leads. Post cards, letters, email and ads in publications that your potential customers read are also methods of marketing to be considered and utilized.

Remember, the purpose of this initial contact is to elicit a response from those who are interested in receiving further information. Check the resource section for publications that go further in depth on the subject of lead generation advertising.

Examples From My Business

I'm going to share a few of the good, the bad and the ugly, with commentary. Please note that my experiences have mainly been in booking variety entertainers but the methods apply equally effectively to booking models and actors.

Here is a letter that I sent that resulted in a six week, \$9,000 booking. The commission was 20% so I made \$1,800 and really, all I did was send the letter and a demo-tape. Not only is the letter horribly written, it contains a typo and the act wasn't even very good. My point, and reason for sharing this example should be clear. Don't worry about doing things perfectly - just do things. And by the way, the cruise company, although not overly impressed with the talent, continued to book talents through my company. Sure there are a lot of talents and a lot of agencies, but all you need to do is make an effort in this industry and you will make money. Here's the letter:

Dear Entertainment Coordinator

Hello.

You are receiving information on one of the best ventriloquist acts in the world. I promise you will find her act refreshing and most suitable for your line. If you would take 5 - 10 minutes to review her tapes, I am confident you will agree.

*We have been in the entertainment agency business for 14 years now and represent only the finest talent. Please feel free to contact us on our toll free number: **1-800-776-5841 at your earliest convenience.***

PS. (name of performer) still has some dates available!

And here's another simple letter that elicited decent results.

Dear Fair Planner:

We are very excited to be a member of the B.C. Association of Agricultural Fairs & Exhibitions.

*Although we are new to your Association, we are not strangers to the Fair industry. We have been providing entertainers at the **PNE every year since 1981**. This past season, we booked all the acts in the children's stage performance tent (Kids Street) , much of the Street Entertainment , and I personally produced and hosted The Big Funtime Game Show twice daily at the Lagoon stage.*

*We are eager to discuss your entertainment needs. Please call us any time for **affordable quality entertainment for all ages and venues** at your Fair. We offer a variety of entertainers from **Clowns to Rock Bands**. This package contains just a small sampling of some of the entertainers we represent.*

If calling outside the Vancouver area, please feel free to use our Toll Free Telephone Number: 1-800-776-5841

Sincerely yours,

Randy Charach

President

Note: A toll free number is a good idea that you should consider. Also, notice that I established credibility in their market immediately.

If I wrote this letter today, it would be different. For example, I would include a PS and would not have sent it to “Fair Planner”. Instead, I would find out the person’s name and address it to the individual.

From the previous example, I referred to the PNE. PNE stands for Pacific National Exhibition and is the largest fair in BC, where I live. Here is a proposal that I sent to the PNE one year. It resulted in contracts worth over \$100,000 for that year alone. The following year, I did \$250,000 with them (for their 17 day Fair).

Note that these are not elaborate proposals (although to you they may look strange at this moment). I did, however, have a great relationship with the people at the Fair and that mattered a lot.

What I want you to learn from this is:

1. it requires some thought and resourcefulness to find appropriate talents in order to make proposals that will get accepted; and
2. you need not go all out when preparing proposals as far as presentation goes. Instead, build strong relationships over time by offering great service and appropriate choices.

Here's an example:

Proposal for PNE

All acts listed below have been contacted by Randy and are holding August 20th - Sept. 5th. for Funtime Express on behalf of the P.N.E. All are available for complete run of Fair except where specified.

Clowns

Keith Pearson (Sunny the Clown) - 4 x 30 min. sets \$350 per day

Ralph Shaw (Ralph the Clown) - 4 x 30 min. sets \$400 per day

Paul Hoosan (Cirque Alexander) - 3 x 30 min \$350 day

Magicians

Alan Thompson (White Face) - 4 hours with minimal breaks \$350 per day

Ray Parker - 5 hours with minimal breaks \$400 per day (min 7 day consecutive booking)

Jim Ptcya (Steven James, Bob) 4 x 30 min sets \$350 per day

Juan Garcia - 4 x 30 min. sets \$350 per day

Ray Roch (Flim Flam) - 3 x 30 min sets \$400 per day (min 10 days consecutive)

Mimes

Lawrence Belfrage - 4 x 30 min, sets \$350 per day (min. 4 day consecutive booking)

Luke Lukaszek - 3 x 30 min sets \$350 (4 sets if 5 days or more booked)

Juggler

Devin the Juggler - 5 hours with minimal breaks \$275 per day

Puppet

*Clown-uppetts - 3 x 20 min. shows. Space start times 2 hrs. apart.
Stationary location. \$650 per day (Avail 8/22 - 9/3, maybe the 5th.)*

Music

Mulberry Street Band (4 pce) or The Oolichans (4 pce) - 4 x 30 min \$750 per day, or John Prisland (Solo) \$450. (N/A Aug 20,21,28, Sept. 4)

Dixie Land Band (Lloyd Arntzen) - 4 hours with 15 min. off each hour. 4 person:\$750 5 person:\$925

Cassablanca Cowboys - 4 x 30 min sets \$450

Sixofus - 4 hrs. with a 15 min break each hour. 5 person: \$925 6 person: \$1050

U4X (Bing Jensens Accapella Group) 4 x 30 min sets \$700 (Avail. Aug.22-25)

Tenstring - 4 x 30 min sets \$350 per day (Guitar and Fiddle)

Joey Hanlon - 3 x 30 min sets \$450 per day

Miscellaneous

Stuart Nemptin (Major Conrad Flaps) - 3 x30 min \$600, If doing Lagoon show, 2 x 30 min \$350. (May get booked at Commonwealth Games till Aug. 29th)

Greg Ladret (Twiggly Wiggly) - Cowboy clown rope spinner from Victoria. Open dates TBA. 4 x 30 min sets \$350-\$450 plus accommodation.

Out of town acts (Costs and availability upon request) Most acts N/A for more than a few days of the PNE dates and cost between \$500 - \$800 US per day for 3-6 sets.

Professor Gizmo (One Man Band)

Daniel Volk (Yo Yo, Paddle Ball)

Rick Davies (Trick Bikes, Skateboards & Roller Blades)

Bob Hartman (Puppeteer)

Avner the Eccentric - Will look into if requested. Fee will be over \$1,000 per day.

Mark Wenzel is booked August 26 - Sep 5 in Salem, Oregon in case you didn't know.

For 50s - 60s Show: The Heartbeats

Acts I am waiting to hear from regarding availability and fees:

Robert Cole (Circus Magic), Capri Stone (Mary the Airy Fairy), Jeff Smythe (Clown), Perry Dekezel (Mime), Handsome Hairy (Remote piano character, Expo Ernie type), Stewart Cameron (No Mean Feet)

Lagoon Show (2 x 45 min. per day) Kids Format

Game Show (Age target 6-12 years)

Match Wiz: *A 3 level game combining physical timing, strategy, coordination and humorous quiz segments.*

Segment 1: Match Wear (15 min) *- 6 teams of 2 players. A 6 x 8 foot portable wall to separate each team member is utilized. One half of team on one side of stage and other half on other side. Each side of wall contains one big box of clothing. Each box on either side has identical pieces (funny hats, bra, underwear, Conehead, Masks). The object of this*

segment is for the participants to match as many pieces as possible within a 2 minute time period. Each time both team members have put on a new piece of clothing, the MC and audience prompt them to quickly step forward to see if they matched. Process is repeated until time is up. Winning team will have the most matches.

Segment 2: Fish Wiz (10 min) - *Winning 6 players from Segment 1 will participate in segment 2. Participants that were teams in Segment 1, now oppose each other. The 2 opponents face each other from 20 feet across the stage, each hold a 10 foot (light weight) fishing pole with a giant hook attached. Object of game is to hook a floating plastic ring from inside a bucket of water which is in the centre of the stage and to place it into a bucket 10 feet behind them. Each player has their own set of buckets.*

Segment 3: Quiz Wiz (10 min) - *Winning 3 participants from segment 2 play a quiz game.*

10 min will be used to bring players down, talk to them, present prizes.

Staffing: *Randy Charach as host. One on-stage female assistant. One announcer (Johnny Olson type). One or two stage hands provided by PNE (IATSE).*

Sets: *Background facade: Giant balloons, with Match Wiz logo and related cut outs and drawings.*

Props:

Segment 1: Portable Wall, 2 boxes of clothes and masks.

Segment 2: 2, 10-foot fishing poles, 2 rings, 4 buckets.

Segment 3: 3 person panel with lights and buzzers.

Sign Up: *Daily on the grounds one hour before show time. First 12 names drawn are the players. Called up from audience (Joe Smith, come on up!)*

This aspect of selecting at time of show will draw a lot of people.

Prizes: *Funtime will purchase prizes and/or request sponsorship. Sega games, systems, video movies, board games, portable stereos.*

Consolation prizes for all players will be given.

Proposed team:

Game Concept: Dean Haglund and Randy Charach

Set Design: Lyn Jones and Associates (Comedy College, almost every locally produced television game show)

Builder: John Wilcox of Stage Craft (almost every locally produced television game show)

Staffing: Female: Acting Agency, Announcer: Voice Professional. Funtime will cast.

Prizes and how elaborate of a set, will be determined by budget. \$2,000 - \$3,000 per day is workable.

Variety Show

Suggest: 3 acts at 15 min each or 4 act 10-12 min each. Cost \$1600 - \$2500 per day depending on combination of choices.

- 1. Randy Charach (Magician/MC)*
- 2. Norma McKnight (Ventriloquist)*
- 3. Tesseract: 15 min (Acrobatics)*
- 4. Stuart Nemtin (Major Conrad Flaps)*
- 5. Paul Hann (Singer, brings bass player)*
- 6. Ian Jonstone (Singer)*

Illusion Show

Cost based on talent and size of show desired. \$1,500 - \$3,000 per day.

Brian Glow - Steven Scott - John Kaplan

And, for a different department, at the same Fair, same year, here is the summary I sent after all proposals were accepted:

Fax To: Maggie Taylor, P.N.E., 251-7726, 1 page

Hi Maggie, here is the Kids Street Schedule. Sorry about the loose ends (or should I say week-ends). I will hopefully have those four days booked this morning and will call you either way.

August 21st. - September 6th.

Randy Charach: 11 am, 2 pm, 5 pm

Vancouver's favorite magician is back again to amaze and amuse audiences of all ages. Sleight of hand, comedy and audience participation blended in Randy's unique and entertaining style is sure to please any crowd.

The Funtime Clown: 10:30 am - 5:30 pm

There is always a smile on the face of our resident clown who will meet and greet, entertain, and provide lots of fun and laughter all day long.

August 23rd. - 27th.

Joey Hanlon: 12 pm, 3 pm, 6 pm

Joey's refreshing approach to pop and children's music and his musical parodies will have you singing, clapping, and laughing throughout the performance. Energetic and fun best describe Joey and his music.

August 30 - Sept. 6th.

African Fireside Tales: 12 pm, 3 pm, 6 pm

An exciting and educational show for all ages. African folk tales are brought to life with animated story telling and original music.

August 21st., 22nd., 28th., 29th.

TBA: 12 pm, 3 pm, 6 pm

And much, much more!

August 21st. - 26th. and Sept. 2nd. - 6th.

Devin the Juggler: 1 pm, 4 pm, 7 pm / Juggling workshops between stage shows.

A presentation of skill and dexterity combined with help from the audience members will keep you in awe as Devin performs classic and original juggling and balance stunts. Also, join Devin between shows and learn how to juggle from the master.

August 27th. - Sept. 1st.

William K. Whiskers: 1 pm, 4 pm, 7 pm / and will prowl the tent before each show.

This friendly neighborhood alley cat will be crawling out of his garbage can to share stories and puppets.

Of course, if I had been representing models and actors at the time, I might also have included the use of promotional staff in my proposal. These will generally be models attired in uniforms or outfits provided by the client to highlight their logo and demonstrate their products. I might also have suggested booking models/actors on my talent roster for any advertising campaign that PNE was undertaking.

Yellow Pages Advertising

If you want to book out children's birthday parties and similar smaller events, then the Yellow Pages could very well be the best investment of your advertising funds. Other, more lucrative bookings may arise from the ads, but my experience has shown that the majority of calls will be for private parties. For the higher-end corporate events, fairs, cruise ships, and similar specific venues, you must market in a more direct fashion as I described earlier.

In the early days of my career and business, I gained a lot of business from Yellow Pages ads. They were mostly smaller bookings like birthday parties but sometimes the mom or dad of the kid having the party would own or work for a company that would then utilize my services. So, by booking smaller events, to begin with anyway, your company will get its foot in the door (so to speak) of the client of more of your services and one booking leads to another and another. Also, it gives you a steady flow of "bread and butter" bookings so you can be in business and be doing business right away.

I do recommend that unless you have a really specific niche market targeted and it does not involve dealing with lower-priced family oriented acts, that you put an ad in the Yellow Pages. There are a couple of important tricks that I will now share with you regarding advertising in the Yellow Pages.

My ads were always the first listing, and that's important because a lot of people will call the first listing they see and just go ahead and deal with that company if they meet their needs. The way to be first is to find out the criteria for listing order from your ad rep and by double-checking in the publication itself as to what method they use in determining placement. It will likely be alphabetical, but it is not attractive and usually there is a safeguard on the part of the publication against just adding one more 'A' in front of your company name than the other company with the same idea. It may take a publication or two to beat the system, but if you pay close attention to what is happening in this regard and make efforts to comply with their rules, it will be worth it.

My company was called Funtime Express. The rules for the Yellow Pages in my area were that you can only list a company that is registered with the province (I'm in Canada, eh). It didn't mean you have to be incorporated (although I was), but it had to be registered as a business. So I couldn't list in the yellow pages as A-Funtime Express unless it was registered that way.

I registered it with the province that way as an additional registration, a.k.a. DBA (Doing Business As) A-Funtime Express and provided that documentation to my ad rep. The next year another company that had a starting letter to their name that was an earlier letter than F, picked up on this and did the same. Fortunately, I had schmoozed my rep and had this information in advance so registered a company called A-1 Funtime Express and was still first. After that, I remained first without challenge for the duration of my ownership of the company.

Remember, the rules vary from publication to publication, but look at your Yellow Pages and notice who gets first and how they have done it. Then you can find out what the rules are. Maybe they won't even make you register a company, but if you have to, it's worth it.

Another big tip for you, and something that almost everybody in the Yellow Pages misses out on, is to write the ad like an ad and not a listing. If you are not an effective ad copywriter, I highly suggest you make concerted efforts to become skilled in this area (see the resource section). For now, let me show you what I mean:

Example of a typical Yellow Pages Listing

A-Z ENTERTAINMENT	
Clowns	Singers
Magicians	Comedians
Jugglers	Hypnotists
Entertainment for all Occasions.....555-555-5555	

Example of an effective Yellow Page Listing

<p>***** Make your Next Event Memorable *****</p> <p>Call now for a FREE consultation and discover how to add excitement and fun to your next event. Also, request your free guide "How to Select the best Entertainment for your Event" available while supplies last. A-Z Entertainment ... 555-555-5555</p>
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Finally, you should list under different categories (where possible) if you are providing multiple services. For instance, if your agency books entertainers and also models, you should be listed separately under entertainers and modeling agencies. Some directories don't make the distinction, but you should definitely check to make sure that you don't miss out.

Marketing & Networking

Marketing by way of networking at special event industry trade shows, local chamber of commerce meetings, and general schmoozing can usually help to build any business. I suggest you make efforts in this direction for your agency.

If you want to pursue business with Fairs and Festivals, join the Fair and Festival Association in your region. Join the Hotel Association, the Board of Trade, and all applicable associations that appeal to you. You will have an opportunity to meet the people who make entertainment buying decisions and gain legitimate access to the members lists that you can use for direct marketing. I did a lot of what I am suggesting in this book, but you don't have to do everything in order to make money in this business.

If you are uncomfortable going to these networking type events and schmoozing in person, then don't. Focus more on conventional advertising and marketing instead. Of course, you have to do something though.

In addition to advertising and personal attendance at networking events and opportunities, another low-cost, high-impact method is harnessing the

power of the Internet. You will find my specific recommendations of the best material available on the subject in the resource section, but for now, let me tell you what I have been doing lately.

While I no longer own an agency, I am still an entertainer and the marketing of both services is similar. Whenever I meet a potential buyer of my services, I ask them if I can enroll them for my free weekly humor e-zine. The weekly installments are all pre-programmed into an auto-responder system that automatically sends each email out every week. Also, on my web sites, there are forms set up so visitors can opt-in for this list. You can offer weekly or bi-weekly or monthly event planning tips, humorous quotes or jokes from some of the talent you represent or even post bios and photos of new talents, particularly models and actors. It all depends on the market you are going after as your approach will be different if you are targeting corporate clients as opposed to children's birthday parties. How to get people to your web site is covered thoroughly in Internet Marketing courses that I am going to recommend if you wish to pursue this source of potential business.

The point is, this system of marketing keeps you top-of-mind on a regular basis and that's how you build your business. This same principle applies to all forms of marketing, advertising and networking, regardless of the chosen medium and industry whether it's modeling, acting or variety entertainment. Try many methods of advertising, marketing and promotion and constantly read, learn and practice a variety of ways to build your business. Be persistent and don't expect one-shot efforts to work because they don't.

In addition to building alliances with other agencies that we discussed in the co-brokering section, you can also work cooperatively with event planners and companies that provide sound and lighting, technical support, hair and make-up and photographers, because they also deal with your potential clients and sometimes they are involved in producing the whole show or suggesting or providing talent. It is important that you reciprocate whenever possible too.

Another big potential source of business is hotels. Contact hotels that have banquet rooms and convention halls and find out who the convention services person is. That is, the person who deals with the hotel's clients in putting together the details of their meetings. They can recommend your agency and sometimes even do the booking on behalf of their client.

Phone the hotel and say, "If I was planning a convention at your hotel, who would I talk to about the details?". Once you find out, try to set up a meeting or send that person your sales letter introducing your services. If they are in your area, tell them what you do and arrange to meet with them if you are up to it. They are potentially a huge stream of income for your company and I advise you do what you can to get them on your side.

Initially, they are likely to ask you to send them something. That's a good start. Here is another little secret for you. Work into your pitch, somehow, "that in addition to providing excellent service, and exceeding expectations above and beyond what you (the hotel person) will expect, if there is anything I can do for you, if you need me to do a favor for you, for one of your own events, by means of a free or discounted show or if you wanted

me to contribute something to your coffee fund, just let me know”. Even if they don’t want this, and a lot don’t, they will love you for asking.

There are a few things that I am suggesting throughout this manual that may seem like too much effort, or do not fit in with your style of thinking, or business philosophy. They have worked for me and as I have mentioned before, you do not need to do all of things I talk about to make it in this business. What will make you stand apart though, and make people love doing business with you, is going the extra mile for them.

The bottom line is, the thinking behind the ‘schmoozing’ is, that you want to be really helpful and be part of their team and somebody who is not just looking out to get their business. It’s all about reciprocation, and you don’t have to do all these things, just the ones you are comfortable with.

Don’t misunderstand me. Most of my businesses, 90% of it in fact, was done on the phone, from home (and usually in my underwear). But, when I did go out and meet people, and it might not be after the first call, it sometimes was even after a few years of doing business with them, the extra effort always paid off.

Casting Notices, Etc.

This section is really specific to booking jobs for models and actors. There are many ways that you, as a resourceful talent agent, can book jobs for your modeling and acting talents, some of which require a bit more work

than others. Whether you're in L.A., New York or a small town in Ohio, you can get jobs for your talents by continually searching the audition pages in your local papers and sending your talents along to these. True, some of these may not pay well or even pay at all, but this doesn't mean that they don't benefit your talents. Remember, exposure and experience really go a long way.

As I detailed earlier in the Cold Calling section, you can also contact local businesses such as car dealerships, photographers and ad agencies to inform them that you have modeling and acting talents available for their advertising campaigns whether they be TV, radio or catalogue based.

Finally, and perhaps most importantly for your acting talents, you should always try to get information about TV and movie castings. Now, if you are setting up your talent agency in L.A. or New York, I would suggest that you try to forge a relationship with casting agencies, producers, directors and the like. But even if you are based in a small town, you can still compete and get jobs for your talents by using resources you'll find at:

www.BreakdownServices.com

This is an invaluable site that lists casting notices for TV shows, pilots, movies etc. Once you know what's available, you can select and contact the most suitable person(s) from your talent roster.

Positioning & Packaging

One of the big advantages that I had when I ran my agency was that I set it up from day one with positioning in place. By this I mean that when my clients contacted me they were not calling to book a specific type of act/talent. Instead, they were asking me to send them the best entertainment for their event that was within their budget. I accomplished this by positioning myself as the expert in selecting appropriate entertainment for specific events.

Whenever possible, which was most of the time, I would not let them get into selecting specific entertainers/talents. Now, that takes a really strong approach, and it doesn't work every time or with everyone, and the bigger the budget, the less likely it will happen. But that's how you "add value", create a connection with your client and develop a great reputation as not only being a reliable booking agency but most importantly, one that understands the needs of its clients.

The advantages of positioning yourself as an expert resource for selecting appropriate talents are:

you are no longer at the mercy of an individual entertainer if they turn sour prior to the booking;

you can confirm the booking on the spot for a 'juggler' without first having to check the availability of the specific person selected by the client for the job;

you wield more influence over which acts work for you and those that don't; and finally, this will affect profitability and consistency within your business operations.

For clients who want some input in the selection of talents, particularly entertainers, for their event, you will need a promotional package of some sort, and a nice one can be put together inexpensively.

Simply get the material from the talents/entertainers and/or put together simple one-pagers yourself (see example below), and put them in a glossy binder with inside flap pockets.

Put a sticker on the cover and a letter inside and you are set. Definitely don't go and spend a bunch of money and prepare a lot of them right away.

Put together a few and, as you need them, prepare individual packages that contain the specific acts/talents you are recommending to the person you send the folder out to.

Example of One Page Flyer Layout

Next page...

'NAME OF ACT/TALENT'

Photo

Agencies Contact Information

Quotes from Clients

Act Description highlighting benefits.

You are by no means limited to 'just' booking acts in this business. By booking acts as the foundation of your activities, you are in the perfect position to expand into related services. Now, I didn't venture into too many of these other fields because I was kept busy enough as a performer and by being involved in other ventures. That was my situation, but perhaps you will expand into related areas such as:

- Event Photography & Video
- On-Site Production
- Stage Management
- Sound System Rental
- Stage & Light Rental
- Event Planning
- Catering
- Tents
- Security
- Scripting

Something I did do, was send out information about other companies' services and mark up the fees. You should negotiate a discounted price from these suppliers so you are not charging your clients an overly inflated rate on a known commodity. Depending on the situation, aim for a 20% discount and maintain a minimum fee of \$100 to book these services out. For example, if a DJ charges \$450, ask them to charge you \$350 and you can still charge them out at \$450 to your client.

If a casino night costs \$2,500, have them bill you for \$2,000 and you bill the client for \$2,500. Of course, hopefully you will also suggest supplying a couple of strolling magicians at \$750 each and making another \$500 there. A dance band for after the casino can be booked for \$3,600, which means

there's another \$1,200 in fees for you and probably an additional \$500 for a stage manager. Get the picture?

Here are some types of companies and services that you should contact once you get the ball rolling with your booking agency. Let them know that you would like a reciprocal arrangement whereas they can book acts/talents from you at a discount and you will utilize their services. It works well for both parties. Now, if you come across grumps or people that seem untrustworthy, and this goes for all talent, suppliers, and even customers, move on. Don't ever waste your time and energy on these types. Okay, check your Yellow Pages for local suppliers of:

- DJs
- Casino Suppliers
- Murder Mysteries
- Singing and Novelty Telegrams
- Interactive Games (Sumo Wrestling, Joust, etc.)
- Carnival Rides

And, you may even decide to be a source provider of these services yourself.

Your Business Structure

A business may be conducted through a variety of organizational structures. An attorney, accountant, financial advisor, tax advisor, or banker can suggest which form would be most suitable. You will be able to see how I structured my affairs when you get to the “How to Sell your Agency” section in this manual.

The information below is specific to the United States and is provided to save you some time and money regardless of where you live. I have included it so you can have an idea of your options before consulting an expensive professional who will likely spend an hour (at their usual hourly rate of course) educating you on the material below (or a variation of, depending on where you live).

One of the primary considerations in selecting a business organization is protection of a business owner from liability. Also to be considered is the transferability of ownership rights, the ability to continue as a business in the event of the death or withdrawal of one or more of the owners, the capital needs of the business, and tax liabilities.

Note: Legal requirements are determined by the business structure selected. The statutes are very specific on the regulations required as you set up your business structure. The Division of Corporations and Commercial Code has literature that can help determine the best structure for you. Ultimately, however, legal counsel or the assistance of a

professional accountant may be needed. The most common business structures are:

Sole Proprietorship

The single owner of the business is a sole proprietor. The single owner has sole control and responsibility. The sole proprietorship is easily formed, allows important decisions to be made quickly, and may enjoy fewer legal restrictions.

The sole proprietor's responsibilities include:

- procuring all capital;
- personal liability for all claims against the business;
- showing business profits as part of the owner's individual taxable income;
- obtaining local business licenses; and
- registering the name of the business with the Division of Corporations & Commercial Code in the Department of Commerce.

General Partnership

A partnership is an association of two or more people acting as co-owners of a business for profit. A partnership can be created by an oral or written contract between the individuals. It is wise to have an attorney draw up a partnership agreement specifying the rights and obligations of the partners. Almost any management and profit-sharing agreement can be arranged.

A general partnership:

- requires no official registration beyond that required for a sole proprietorship;
- extends liability to the personal assets of the business partners;
- is required to file with the Internal Revenue Service; and
- shares its profits and losses among the partners. Each partner is then taxed at personal income tax rates.

Limited Partnership

Limited partnerships are more closely regulated than general partnerships, permitting investors to become silent or limited partners without assuming unlimited liability. There must be at least one general partner who manages the business with one or more limited partners whose liability is limited to the extent of their investment.

In a limited partnership:

- general partners share full liability;
- limited partners may take no part in running the business; and
- filing government documents creates the limited partnership.

Business Corporation

A corporation is a more complex form of business organization. A corporation is a legal entity and exists apart from its owners or shareholders. As a separate entity, it has its own rights, privileges, and liabilities apart from the individuals.

A corporation:

- must file its Articles of Incorporation within its government's jurisdiction;
- may be formed for profit or for non-profit purposes. It has limited liability. The liability of shareholders (or owners) to creditors is ordinarily limited to the amount of each shareholder's capital stock investment;
- is unaffected in its continuity by death or transfer of shares by any of the owners;
- requires more extensive record keeping; and
- pays taxes on its profits. Its shareholders pay taxes on dividends.

S Corporation

The S Corporation combines parts of the corporate and partnership forms of business organization. The Internal Revenue Code permits a privately held corporation, one with up to 35 shareholders, to avoid corporate taxation by having each shareholder report the share of corporate income on his or her individual income tax return.

The S Corporation:

- generally does not pay tax itself. However, there are two situations, which may result in tax to the corporation:
 - excess net passive income; and
 - tax on certain capital gains
- remains a corporation in the view of the state and complies with state corporation regulations;
- must have only one class of stock;
- uses a calendar tax year or shows a business purpose for adopting a fiscal year;
- must have the consent of all shareholders to having S Corporation status;

- must be made up of shareholders that are individuals, estates, or trusts, but not corporations;
- can only have shareholders that are United States citizens or residents;
- cannot be a member of an affiliated group of corporations. Also ineligible are most financial institutions, insurance companies, and domestic international sales corporations. See IRS regulations for more information; and
- prohibits certain types of income and business activities.

Professional Corporation

A professional corporation may only be organized for the purpose of furnishing one specific type of professional service and the ancillary services associated with that profession.

Unlike traditional business corporations, no individual may be an officer, director, or shareholder of a professional corporation who has not been licensed to perform the same profession as that for which the professional corporation was formed. However, an unlicensed person or nonprofessional may serve as either the secretary or treasurer of the professional corporation.

Another distinctive feature of the professional corporation is that shares of the corporate stock may only be issued to persons who are licensed to render the specific professional service. Likewise, a shareholder may voluntarily transfer his shares in a professional corporation only to those persons who are duly licensed to render the same professional service as that for which the corporation was organized.

Non-Profit Corporation

A non-profit corporation is created to help people achieve a common purpose. It provides a useful and inexpensive structure for the enterprise of groups of all sizes, from community campaigns or events to perpetual and diverse activities by hundreds and thousands of people.

A non-profit corporation may be formed for any lawful purpose, but not for financial profit. It is an organizing structure useful to small and large-scale activities, involving only a few people or many hundreds of people. It does not require large sums of money and it can be prepared initially by following a few simple rules:

- it may not have shareholders or pay dividends; and
- it may compensate members, officers, and trustees, (in reasonable amounts) for services rendered.

Limited Liability Company

The Limited Liability Company (LLC) combines many favorable characteristics of corporations, and limited and general partnerships. The LLC provides limited liability to its members and offers them the same favorable IRS tax treatment enjoyed by partners in general and limited partnerships.

A Limited Liability Company:

- must file Articles of Organization;
- allow members to manage the company themselves or to elect managers;
- allow members to engage in management without risk of losing their limited liability status;
- follows simple registration and annual reporting requirements similar to those of corporations and limited partnerships; and
- May be taxed by the IRS as either a corporation or as a partnership, depending on its structure.

Your Business Plan

I cannot emphasize enough the importance of a detailed, written business plan. Business planning is the key to successful business ventures, and is a constantly evolving process. Business planning requires continuous collection of facts and data, and will force you to honestly and objectively analyze the important details about your agencies activity. It is your "road map" by which you make some of your most important business decisions. This "map" helps you know where you are, where you want to be, and how to get there. Without an adequate business plan, you risk making many vital decisions based on guesswork and erroneous assumptions.

You can find excellent and inexpensive business planning software at most office supply stores. It will make the process I am going to describe below much less daunting. And, by the way, don't let the intimidation of the planning be your "out" for not even starting an agency. I would rather see you start without a plan than not start at all.

I started my agency without a plan. It just "happened". Well, it worked out fine, but only because ultimately I did create and follow a business plan. When I created the plan and worked towards the goals within the structure, that is when I received greater and more measurable results. Your business plan should be sufficiently detailed and prepared. Solid business plans require considerable effort, and can't be abbreviated if they are to be of value. Your comprehensive written business plan will be one of your most effective tools for a successful talent booking agency. The more care

and effort you put into it, the greater the return on your investment. As a minimum, your written plan will help you in the following ways:

Development - Particularly in startup situations like this, the plan can function as a "to do" list. It helps you establish strategic plans, set realistic deadlines, and delegate assignments. It sets deadlines for you.

Management Planning - The plan forces you to consider the interrelationships of each facet of the business and often becomes the operating bible for the management of your company. This will be of great importance if you decide to grow your agency beyond a one-person operation.

Communications - Whether it be your banker, a talent (supplier), or outside consultants, owning and operating a business involves letting key people know what you are doing and what your intentions may be in the future.

Sales Presentation for Funding - Many business plans are written for the purpose of raising capital. A good plan must be well researched and documented. It will have realistic financial projections and assumptions which can be substantiated. Again, this will be important if the goals for your agency are lofty.

Essentials of the Plan

Your business plan should consist of the following five parts:

1. Business Goals and Objectives

- What do you seek to do as a business?
- Why do you seek to engage in this business?
- What do you seek to accomplish in this business in one year, two years, three years, and so on?

2. Business Playing Field

- Describe the services or products on which you will base your business.
- Describe who and where your market is.
- Explain the characteristics of your "target" market population by age groups, income, and education levels.
- Identify where these "target" populations are located.
- Identify swings and shifts in your "target" market.

- Identify your competition.
- Name your competition and where they are located.
- Explain why these businesses are your possible competitors.
- Analyze why customers will come to you instead of your competition.
- Analyze how your competition conducts business, markets the public, and manages affairs.
- Identify businesses similar to yours in circumstances like yours.
- Identify why they have succeeded or struggled.
- Identify why your chances of succeeding are better than those that have not.

3. Financial Viability

Identify all costs and expenses of your agency in detail by day, week, month, and year. Be certain to include all rental costs, labor costs, tax withholdings, interest on financing, advertising expenses, and unexpected expenses.

Schedule your expenses according to payment due dates so you know how much money you must have ready for bill payments on those due dates.

- Identify and document your revenue expectations.
- Identify all your sources of revenue.
- Identify the times of the day, week, month, and year you anticipate receipt of revenue.
- Identify and document the amounts of revenue you anticipate earning according to the schedule you have identified.
- Identify how you will manage your revenues in deposit banking and "on hand-cash".
- Identify how you will manage and invest excess funds.
- Identify your contingency alternatives in the event your revenues fail to meet minimum requirements in a given month or over a 12-month period.
- Identify how you can adjust your marketing strategies to increase revenues.

- Identify how you will develop a reserve fund to finance your contingency marketing strategies.

4. Capital Start-Up Needs and Sources

Based on your identified operating expenses and anticipated revenues, identify how much capital you will need to stay in business while revenues do not cover all of your expenses, and how long you can operate. You should identify:

- your funding sources;
- personal assets and money; and
- assets available for loan collateral;

5. Legal Requirements

You should also consider and:

- identify the legal structure of your business; and
- prepare and lodge any documents required to register/incorporate your business.

In some jurisdictions such as California, talent agencies handling actors are required to register with and be licensed by the Labor Department.

Additional licensing requirements may add costs to your start-up business, especially as you will have to spend time and money familiarizing yourself with the numerous rules and regulations that relate to it. So, don't forget to factor that into your overall plan.

6. Business Plan Document

Finally, you should prepare your final document in presentable form for possible review by financial lenders and business assistance experts and maintain your document in a format convenient to continuous reviewing and updating.

Your Office

I am now going to jump right into the meat, the “must know now” information. Quick and to the point so you can get started now and get started properly.

Credit Cards

When you are dealing with private parties, and even some companies, if you can accept credit cards you will have an advantage over most agencies, as most agencies typically do not accept credit cards. That was a big selling point that I had over others, especially for the smaller bookings

like birthday parties. It means that you can close the sale and get paid immediately, while offering convenience to your clients.

Contracts

I do believe you should use them, but keep it simple. The exception is a booking like a kid's birthday party where you get payment by credit card, and then there is no need for one. Even with multi-thousand dollar contracts, you can use a one page "Letter of Agreement". The key to your security is to get a substantial deposit or full payment in advance. You may copy any wording you like from the examples provided in this book.

Now, with Cruise Ships and Fairs and such, they provide their own contract and terms and you should just go with what they provide as long as you understand their terms and they seem fair. This also applies to acting talents who belong to a union.

For examples of Music Contracts, visit: www.MusicContracts.com

Phone and Fax

You need a separate phone line solely for your business calls. Situate your phone in a quiet room where you will not be disturbed. Use a headset to keep your hands free when talking on the phone. You can type notes pertaining to your conversation on your computer during conversations with your client.

Have a separate dedicated fax number. Do not inconvenience your client with such nuisances as having them call you first in order to send a fax.

Desk – Chair – Computer

It is extremely important to your physical, mental and business prosperity that you work in a comfortable environment. Your desk, chair, and keyboard must be set up in an ergonomic fashion. Do not underestimate the importance of this. Learn the proper way to set up your office for maximum health benefits.

Use the fastest and best computer that you can afford. Your time is valuable and investing in good equipment will save you money in the long (and short) run.

The Internet

Purchase your own domain name and do not be hosted on a free service. The free service comes with a cost by way of advertising and/or a long complicated web address. This also applies to your email address.

Your Address

To protect your privacy, use a PO box that looks like a real address. Using a PO box, that is obviously a PO box, can give the impression that you are hiding. When possible, I do advise that you include your physical address on most of your contact information. It adds to your credibility and solidity.

Systems

It is essential, particularly in this business, that you have good systems in place to keep track of everything. Keep good records of bookings and an easily searchable database of talents whether it is on computer or a paper system.

You will need forms; either paper or on a computer database, or both, to compile information from prospects and customers when they call looking for your help. I imagine you already have a computer and some sort of database program, so use what you have if it works for you. I relied heavily on a program called FileMaker Pro. It is an incredible tool and if you do not already have something in place, I highly recommend it. It isn't cheap (around \$250) and you will need to either spend the time required to learn how to customize it or hire someone to do it for you. Whatever route you go, be organized from the beginning.

The following forms will get you started in the right direction. There are many variables such as the type of system you use to control paper flow, legal issues, accounting issues, types of clients you attract, acts that you book, whether you run the office solo or not, and on and on. For this reason, I am providing a framework for you to plug into your specific circumstances.

Inquiry & Booking Form

You may want a separate form to track inquiries and then shift them to a booking form. This process may be quickest to do manually on paper. On the other hand, if you have a relational database set up like FileMaker Pro, all the forms can be linked into one system culminating in an invoice and thank you letter template.

Company Name _____

Contact Name _____

Phone _____ *Fax* _____ *Email* _____

How they heard of us _____

Date of event _____ *Time* _____

Budget _____

Recommendation _____

Follow up date _____

Notes _____

Letter of Confirmation to Client/Co-Broker

The following are the terms that I listed at the bottom of my Agreement/Invoice. Notice that I expected to receive the whole amount in advance. Also, there is a gentle threat that they could lose the talent/performer if they didn't pay the deposit or fee within ten days of receipt. Well, it actually worked almost all the time and that is why I never worried much about detailed contracts. I was in control. Of course, include the date, time, type of act(s), amounts, etc.

Here are the terms:

Fees and deposits are non-refundable should the purchaser cancel or postpone unless otherwise agreed to.

Service fees and deposits must be paid within ten days of this invoice date or cancellation of act may occur.

Bookings made less than ten days prior to event must be paid at least two business days in advance of the event date.

If for any reason beyond the control of Funtime Express Ltd. the talent is delayed or unable to appear and a change of date or substitution cannot be agreed upon, then this agreement shall be cancelled with no further obligation by either party. In this case, any prepaid fee amount will be returned to the client.

Funtime Express assumes no liability for expenses incurred or damages suffered in connection with this agreement.

No recording devices of any kind may be used without express written consent from Funtime Express Ltd. or the contracted talent/ speaker.

Please plan for a punctual start, as often the performer will have another booking right after yours.

If you are entering into a co-brokering relationship with another agency, you should also have a form of agreement with deals with the issues of:

- the fee/commission split;
- payment terms;
- consequences of cancellation; and
- liability for expenses.

Letter of Confirmation to Talent

As a courtesy and more importantly, to remind the talent, you should send a letter of confirmation. Although it is in a letter format, it acts as the contract between you and the talent/performer. So, make sure that you include all the terms you think are necessary in it. Here is a sample that I used for my business:

Thank you for being available for the engagement described above. (Note to reader: Include details of event; date, time, location, contact name and fee)

Please sign one copy of this contract and send back to us, with your invoice, within seven days. Invoice must include:

- 1. Your complete mailing address*
- 2. Amount owing*
- 3. Name of sponsor*
- 4. Date of function*
- 5. Date of invoice*

Payment of invoices received (for completed jobs) by the 15th. of each month will be issued on the 20th., invoices received by the last day of the month will be issued on the 5th. All correspondence will be by mail.

It is agreed that:

- Our calls to you will be returned promptly, between the hours of 9 am - 5 pm, Mon.-Fri.

- All inquiries regarding fees and/or availability made at this event are to be directed to Funtime.

- You will not divulge any financial information pertaining to this event to anyone, including other talents, agencies and the sponsoring organization.

- *Funtime will be entitled to collect a commission on any further bookings with this client within sixty weeks of the last date of this engagement.*

- *You will only hand out our contact information to prospective clients.*

- *There will be no use of drugs or alcohol before or at the event.*

- *You will contact our office on the first business day after event if there are any problems.*

*Breach of any of these conditions may void contract at our discretion.
Subject to receipt of signed contract from sponsor.*

Contracts between you and acting or modeling talents are generally in standard form, especially if you work with talents who are affiliated with unions. In these cases, you will be required to use the forms that have been prepared by the union's lawyers. While you may not be free to add your own specific terms and conditions, the advantages of using standard forms are that you save time and money and, because they are utilized by everyone else in the industry, you know that they are fair, enforceable and widely accepted.

How to Get Started Now

I'm a big believer in using a lot of testimonials when marketing. And there are ways, without making them up, to use testimonials even when just starting out. Here is how you can do to it for your new agency: use the testimonials of the talents that you are representing. There are enough quality talents with stacks of testimonials provided in this resource alone that can get you started now.

Be sure to use the testimonials in proper relation to the talents/acts they were provided from. Never mislead or cheat, simply use your resources intelligently and effectively in order to achieve positive results.

So, you can put together your entire promotional package for almost nothing on your computer and get started right away by using testimonials and promotional pieces provided by talents.

How to Sell your Agency

Rarely do these "Biz-op" books tell you how to sell your new business. That's a shame since it can be the best part of the whole experience. Imagine, you run this business for a few years, make some cash and a few new friends, and then get a nice fat check when you are bored and ready for a new challenge.

Well, if you get to that point, and I hope you do, the following is exactly what I used to accomplish my sale. And, like everything else in this

manual, feel free to use the information to help yourself achieve similar results.

Remember, I am not providing legal or accounting advice. Consult with good professionals regarding tax and legal structure and logistics.

On the following pages, is a simple 3-page information package that I sent to every business broker I could find listed in my local newspaper. It resulted in a sale (at asking price) to one of the broker's clients and I paid the broker a fee of 5% (\$15,000) for the lead (I closed the deal and used my lawyer to facilitate the transaction).

By the way, in my fax cover I made it clear that I would pay 5% (the norm is 10%) and that I just wanted the lead, no other help (translation – interference) from the broker.

You may wish to utilize the assistance of a broker and if you do, pay them 10% if that is the standard you are quoted. It is fair if they do all the work.

The following pages are exactly what I used to sell my business.

Pg. 1

CONFIDENTIAL INFORMATION

Business Acquisition Opportunity

ENTERTAINMENT AGENCY

A-Z EVENTS INC. (DBA Funtime Express)

\$299,000

FOR SALE BY OWNER

CONTACT: RANDY CHARACH

Confidentiality: *By acceptance of this information package I/we understand that this information will be kept confidential with the exception for consultation with professional advisors and/or associated partners.*

The sale of the shares of this company is subject to conditions existing at the time of any transaction taking place and the sale is further contingent upon prior sale, withdrawal or change without notice.

Pg. 2

A-Z EVENTS INC.

Location:

Operated out of a small office in the owner's home. The business is completely computerized and simple to run. This business can be operated from any location, as all of the business is conducted by telephone, fax and mail. Location is not a key factor to the success of this business.

Business History:

The agency has been in business for 12 years under the same ownership and has established itself as a niche market agency specializing in affordable variety entertainment.

Description of Business:

Booking agent for a variety of acts such as clowns, magicians, comedians, jugglers, and musicians. Most of the business is from repeat customers.

The business also has a speaker bureau component and is structured for exponential growth in the event planning industry.

This is an excellent, well established business that can be run from a home or office. Has a good track record, large client base, no bad debts and steady cash flow.

Management:

1 part-time, the owner. The owner spent 10-12 hours per day establishing and growing the business during the first several years. He now spends approximately 2 hours a day to maintain the current level of cash flow. The cash flow would increase greatly with a marketing effort.

On several occasions the owner has employed a single staff person to run the business in his absence. The business comes with a computer system that can handle all the billing, client files, performers list and correspondence.

A-Z EVENTS INC.

Entertainers:

The business has over 650 registered performers all in need of work. No shortage of talent. There is also a database of over 3,000 professional speakers available for engagements.

Customers:

A large customer base of both corporate and private. Present and past customers number approximately 2,800.

Equipment:

One Macintosh computer with customized software to run the business. The computer is loaded with the customer and entertainer databases. Hard files and videos of entertainers and speakers.

Training:

The owner will spend enough time with the new owner to ensure the purchaser can fully operate the business.

Reason For Sale:

Owner has been in the business a long time and would like a change, which will offer new challenges.

Cash Flow Information:

Net to Owner: 1996: \$170,732 1995: \$249,404 1994: \$136,789

3 year Average: \$185,641

Terms:

Only cash offers will be considered for the shares of this business.

Summary:

Excellent cash flow, well established, easy to operate from home or office, no bad debts, no inventories, no working capital requirements. Great potential for growth. Ideal for someone looking for a profitable, yet simple and unique business. Can be staffed or owner operated.

Okay, again, this is not legal advice and if you use the following, or any of the other documents I am showing as examples, do so at your own risk.

Well, now that I have covered my a-s, here is the exact interim agreement I used when I sold my business. The purchaser's lawyer and my lawyer drafted the final sale document based on this interim.

Interim Agreement

1. That "Clients Name" (hereinafter referred to as "The Purchaser") intend to purchase:

(a) all of the shares of A-Z Events Inc. from Randy Charach (hereinafter referred to as Vendor 1"); and

(b) the entertainment booking business and speaker bureau from Sharac Productions Inc., (hereinafter called "Vendor 2") consisting of goodwill, customer lists and files, telephone and fax numbers, computer hardware which consists of one Macintosh LC 2 computer with one radius monitor

and a software program which consists of a customized version of FileMaker pro and related data bases as well as Vendor 2's interest in the names "Funtime Express" and "International Speakers Bureau".

2. The purchase price for the shares of A-Z Events Inc. is \$249,000.

payable by certified cheque, bank draft or solicitor's trust cheque, at the closing with no hold backs applied against the purchase price, subject to further conditions as outlined in the body of this document.

3. The purchase price for the aforesaid businesses of Vendor 2 is \$50,000

payable by certified cheque, bank draft or solicitor's trust cheque, at the closing with no hold backs applied against the purchase price, subject to further conditions as outlined in the body of this document.

4. At the closing the assets of A-Z Events Inc. shall consist of goodwill which includes, customer lists and files, telephone and fax numbers and supplier data files.

5. The purchaser as a GST registrant will file form GST 44 and is responsible for any of their own applicable taxes related to the acquisition.

6. The purchaser agrees that all matters, discussion, negotiations etc. pertaining to the sale whether in writing or verbal are entirely confidential and may only be shared with professional advisors on a need to know basis. This confidentiality extends through the purchaser to their advisers. Further the purchaser covenants with the vendor that in the event they decline to purchase the above mentioned companies that for a period of

five years they will not acquire another similar company, nor start up a similar enterprise and all information remains entirely confidential. The purchaser covenants to destroy all information and working papers at the breaking off of the acquisition process.

7. During due diligence, the purchaser agrees that no documents or company records will be removed from the premises of the vendor. The purchaser may make notes which can be further analyzed off premises with the understanding that all information remains under the confidentiality condition as outlined above.

8. The vendor agrees to sign a non competition agreement that he will not book other performers in the Lower Mainland (of British Columbia) for five years.

9. The vendor agrees to provide up to one month training to the purchaser for up to 4 hours per day at mutually convenient times at the vendors choice of location within the Lower Mainland (of British Columbia) and thereafter to provide consultation and advice by telecommunication or in person between the hours of 10am and 6pm, subject to availability, as reasonably required for a period of one year.

10. Prior to closing the vendor will identify and make an accounting of all upcoming bookings where revenue and deposits have already been collected for future events and those deposits will be refunded in cash to the purchaser as a condition of closing.

11. The purchaser's solicitor shall deliver a \$60,000 non-refundable deposit in trust with the vendors solicitor upon mutual acceptance by the respective solicitors of the content and issues defined in a draft definitive agreement. If after acceptance of the deposit, the vendor or his solicitor seek to materially change the draft documents or additional conditions outside the control or consent of the purchaser the deposit will then be considered refundable.

The vendor is aware that as standard procedure in a share transaction he will have to undertake certain warranties and save the purchaser harmless from contingent liabilities for activities or responsibilities of the company or its directors prior to closing date.

12. The critical path for expedition of a closing would approximate the following:

Final Due Diligence; March 17th.

Preparation of draft legal agreement; March 18

Delivery of draft legal agreement; March 19

Delivery of draft & deposit to solicitor; March 20

Closing; April 1st.

The purchaser agrees to make every attempt to stay on the critical path

and to keep the vendor informed of their progress. The vendor agrees to be cooperative and available throughout the process and to help the purchaser to closing. The vendor maintains the right to consider other potential purchasers until delivery of draft & deposit to his solicitor.

13. This agreement in its entirety is subject to due diligence and the solicitor's definitive purchase/sale agreement. It is intended as a planning document and evidence, by way of signature of both parties, of the intention to continue in good faith. With the exception of condition 6, it is not legally binding.

14. The purchaser agrees to provide two separate sale/purchase agreements. One will be solely for the purchase from vendor 1, the other will be solely for the purchase from vendor 2.

15. Vendor 2 agrees to loan, if necessary, up to \$50,000, fully secured by a note. Prime plus 2% interest rate will be charged on the loan, fully payable within 90 days.

Acceptance,

Randy Charach

Date

Client's Name

Date

Resource Section

As with the rest of this manual, I am giving you the ‘meat’, the must-know information. Keeping within that format, I am not going to list hundreds of titles, although I have read hundreds of titles that I could recommend. Instead, I am narrowing down the suggestions to just four items that will help you achieve a great deal in this particular venture.

Books

For only a few dollars each, go to your local book store and pick up a few books by **Dan Kennedy**. He just seems to have put out the best information of this subject and covers it so well that there is really no need to look further. The No BS and Sales Letters book are the best.

Also, pick up ‘The E-Myth’ or the latest edition of similar title by **Michael Gerber**. Just get it, trust me on this one.

Internet Marketing

Perhaps I’m just a bit biased here...

www.InternetMarketingGuide.com

www.NicheMagic.com

www.InternetMarketingCrashCourse.com

www.SynergyDomains.com

Auto-Responders

www.MyBizKit.com

www.SynergyHost.com

800 Number

www.Synergy800.com

A Great Resource on the Web

While there are many great resources for you on the Web, there is one that stands out as the ultimate place for you to go and discover a ton of resources that will help you in this venture. There is no cost to utilize these resources and the site is designed as a genuine service to variety entertainers.

While you may notice that the web master supports my products and services, there is no formal affiliation and I suggest his site to you regardless of the reciprocal respect the owner of the site and I share.

The site is called, Essential Entertainer Links, and here is the URL:

<http://www.icoston.bizland.com/workshop.htm>

The attached list is comprised of variety entertainers, mostly magicians, from all over the world, mostly the United States, that want to work with you. They responded to a recent email I sent out to owners of a book I wrote called at: www.MillionaireMagician.com

The fact that they purchased and own that book means that they are likely to be serious professionals. They range from birthday party entertainers to Las Vegas performers and corporate acts. They have volunteered to be listed here, so mention this publication and my name when you contact them and you will be well received.

The main benefit to you within the following information goes far beyond having an instant roster of talent to book and advertise. In fact, you may never book any of these talents and perhaps none of them are close to your geographical target market. However, the information provided by these talents provides you with a wealth of knowledge for you that you simply would not possibly find anywhere else.

You are now going to receive a university education on the wide range of pricing and promotional wording as provided by the talents in the attached list. The information should spark a lot of ideas for you and will allow you to speak with authority on the subject of diversification and requirements of talents. You will find common threads among the listings as well as different angles when it comes to pricing, act requirements, types of shows offered and much, much more.

Do not underestimate the value of the list of entertainers. Study, use, and respect the source of the information.

Conclusion

Well, what do you think? Great ideas, good information, sleep on it? Come on, isn't that what you often do? Maybe not, but listen, you now have everything you need in order to be in this business today.

So why not? It costs you nothing and you can make some serious money doing it.

And, it's fun and contributes to society.

Anyway, for now, good luck!

Please be well, and treat people well.

With YOU in Mind,

A handwritten signature in black ink that reads "Randy Charach". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

P. S. I welcome your testimonial at email@123smg.com

Please include your full name, city and state. If we like it, and add it to the web-site at www.SynergyTalent.com you'll get a FREE GIFT from us!

Bonus - Listing of Entertainers

2 Unbelievable

The Magic of Allen Roen
1684 Little Lake Trail
Indianola, IA 50125
Phone: (515) 961-2281

[http://www.twounbelievable.com/
magic@twounbelievable.com](http://www.twounbelievable.com/magic@twounbelievable.com)

Description

2 Unbelievable puts energy and excitement into magic, performing hundreds of shows each year. The typical show lasts 45 minutes and includes a lot of audience participation. The show opens with a bird act, followed by loads of comedy and ends with one of the oldest illusions in all of magic.

Fees

The price of a show depends on location, type of show, and size of the crowd. The typical show starts at \$300.00.

Abracadabra Show Productions, Inc

11831 Voyageur Way, Richmond BC V6X 3J4
PH: (604) 521-8804 FX: (604) 278-8549

johnkaplan@fundraisingmagic.com
www.fundraisingmagic.com

Canada's favorite family magic show, "Turning Family Fun Into Thousands of Dollars for Community Groups"!

Description and fee schedule for shows available upon request.

A Touch Of Magic

Richard Landry
625 White Oak Drive
Chatham, IL 62629
(217) 483-3745

Description

"TOUCHING KIDS HEARTS WITH FUN AND LAUGHTER!"

Richard Landry's comedy magic show is fun and high-energy entertainment with lots of audience participation. The shows run for 30-45 minutes and will instill wonder and delight into the heart of each child in the audience. It is for the young and the young at heart, creating a memorable occasion for everyone.

Fees

Birthdays: 30 mins @ \$100.00; 45 mins @ \$120.00

Reading Rocks: (reading program) 30 mins @ \$200.00; 45 mins. @ \$250.00

Magic Of Manners: (same as Reading Rocks).

Allen, Rick

P. O. Box 245
Fostoria, OH 44830 USA
Ph: 1 (800) 521-3653
Fax: 419 435-4257

hypnoz@aol.com

<http://www.hypnosis-shows.com/>

Description

Amazingly Fun Hypnotic Comedy Improv Shows

Fees

\$600 – 1500

The Beckers

Tel: 800/326-0509

Fax: 407/249-4002

P.O. Box 780025

Orlando, FL 32878

www.fredbecker.com

Fred@fredbecker.com

Description

Orlando Florida's popular magicians the Beckers have a program that's full of entertainment, comedy magic and audience participation. It is an intriguing mix of magic, comedy and illusions such as thirty light bulbs being plunged into Kellie's body and Fred being tied up in a strait jacket by a member of the audience. This program has proven so successful with convention audiences that the Beckers are willing to back every show with a money back guarantee.

Fred Becker has combined his degree in Speech Communications from Pennsylvania State University with his skills as master magician. He graduated from the Chavez College of Magic, a very exclusive school for magicians and illusionists. These abilities make him valuable as the creative force behind custom programs. He wrote and starred in such acclaimed productions as "The Really Big Show" for Cypress Gardens Resort and "Extravaganza!" for Treasure Bay Casino. His partner Kellie comes from the world of business and finance. Her experience in the corporate world together with Fred's creative side make the Beckers a presentational tour de force, especially at interactive trade show exhibits for clients like Compaq Computers, PIA and Northwood, Inc. The Beckers even entertain other magicians and illusionists at annual magician's conventions.

The Florida illusionists promise that, “We will take away any risk with our personal guarantee: ‘If your people are not laughing and clapping during our program, you get your money back.’ It is our job to entertain your crowd and frankly, if we don’t get the job done, we don’t want to get paid. It’s that simple, we stand behind our service.”

Fees

Option 1

Illusion show with audience participation & comedy magic

AUDIENCE SIZE UNDER 500

Price \$3,500.00 includes:

Sound System

Two Lighting Trees

Pipe & Drape

Additional expenses to be paid by buyer:

Hotel Accommodations

Spotlight(s)

Any Additional Lighting

Electrical Power

Staging

For events located at a venue requiring a drive of between four and 16 hours from Orlando, FL., an additional \$1,000.00 charge applies to the above quoted price. Also, an additional hotel room could be required depending on the drive time.

AUDIENCE SIZE GREATER THAN 500

Price \$4200.00 includes:

Pipe & Drape

Additional expenses to be paid by buyer:

Hotel Accommodations

Staging

Sound System

Lighting System

Electrical Power

For events located at a venue requiring a drive of between four and 16 hours from Orlando, FL., an additional \$1,000.00 charge applies to the above quoted price. Also, an additional hotel room could be required depending on drive time.

Option 2

CABARET SHOW WITH AUDIENCE PARTICIPATION & COMEDY
MAGIC.

Price \$2,300.00

Additional expenses to be paid by buyer:

Hotel Accommodations

Staging

Sound System

Lighting System

Dressing Room

If the drive time exceeds four hours from Orlando, FL., two round trip airfares from Orlando, FL. and ground transportation will also be required.

Option 3

ILLUSION SHOW WITH AUDIENCE PARTICIPATION & COMEDY MAGIC
FOR AIR TRAVEL DATES

Price \$5000.00

Additional expenses to be paid by buyer:

Two Round Trip Airfares From Orlando, Fl.

Ground Transportation

Hotel Accommodations

Freight To Ship Illusions

Staging

Sound System

Lighting System (requirements may vary if the audience size is fewer than 500)

Dressing Room

Add on Option

Stage Setting for the show and presentations

The Becker Set will add an elegant and festive atmosphere to your event site. The set is 32 feet wide and stands 12 feet high.

Price \$1,500.00 with any show option within driving distance

Steve Bedwell- Physician Magician

Contact: (800) 542 9930

www.SteveBedwell.com

<mailto:Info@SteveBedwell.com>

Description

Steve is a world class corporate entertainer. He is available for stage shows, general sessions, product promotions, trade shows and cocktail parties. The shows are funny, magical and highly interactive. Steve has performed for President George W. Bush, HBO, ABC, IBM, Universal Studios, Morgan Stanley to name but a few.

Fees

Available under \$5000

Bishop, Mike World's Friendliest Hypnotist

7570 Angel Dr. NW
North Canton, Ohio 44720
330-497-1693 or 1-800-262-0405 fax 330-494-8994

Description

Mike's comedy hypnosis show is 60-75 minutes long and is clean. He has performed at corporate and college events as well as a few after-proms shows.

Fees

\$2500 plus travel costs.

The Magic of Bob Bohm

Bob Bohm
4028 Southwood Drive
Racine, WI 53403
Ph: (262) 598-7425 (59-TRICK)
Toll Free: (888) 764-2982
FAX: (262) 598-7420

Bohmagic@aol.com
www.BohmsMagic.com

Description

Entertainment with a fun twist for families and adults alike, Bob's shows range from baffling close-up magic to amazing grand illusions. He's comfortable performing at everything from trade shows to county fairs using lots of time-tested routines that get audiences involved as part of the show. The Magic of Bob Bohm is a show that comes completely self-contained with its own backdrops, sound system, lights and even a portable stage.

Carnegie, Dean Alan

21800 Town Center Plaza #66
Sterling, VA 20164
703-404-8902

www.carnegiemagic.com

Description

A 45 minutes stand-up magic and small illusion show that is perfect for banquets, sales meetings, and more, this show is easily customized to fit a clients needs including several versions available for regional shopping mall promotions. Dean can also stage a 45 minutes theatrical magic production that features an escape from a metal straight-jacket and some never before seen illusions such as the Stained Glass Mystery, a unique sawing illusion.

Fees

Prices start from \$1675 and increase for multiple shows and special customized programs.

Brent, Christopher

4809 Dorsey St.
Ft. Worth, TX. 76119
(817) 875-3353
MagicCBS@aol.com

www.MagicThatWorks.com

Crowley, Lawrence E.

Magic by Lawrence
(303) 666-0640

magic@ecentral.com

Shows include kids' birthday parties, private adult parties, corporate events such as banquets, luncheons, hospitality suites, store openings and trade shows . Lawrence has also performed in restaurants. He specializes in close-up, table-side or strolling magic and what could best be called parlor magic, stand-up shows for groups up to 300-400 people.

Fees

Birthday parties from \$120

Private adult parties and corporate events from \$200

CRU Entertainment

P.O. Box 4531
New Windsor, N.Y. 12553
Tel 845 - 562 - 8336 #1

CRUbooking@aol.com

Darwell

P.O. Box 951
Tuscumbia, AL 35674

community.webtv.net/Darwell/
Darwell@webtv.net

Description

Performances are suitable for small groups and large gatherings. The shows contain lots of humor, fun and unbelievable demonstrations that always leave audiences scratching their head in wonder.

Videotape sample can be sent upon request following small deposit.

Fees

Private parties - as low as \$250

Corporate Bookings - \$750 and up, plus travel and accommodations.

Dean, Bryan

bryan@magictalk.com

www.BryanDean.com
www.StageHypnosisFun.com
www.MagicTalk.com

All show descriptions are on the site. Fees vary from show to show.

Denburg, Larry

Comedy & Magic

Wilmington, DE

Phone: (302) 368-7710

LarryDenburg@snip.net

Description

Larry is a versatile performer, bringing a wide range of skills and professionalism to every event. His comedy magic is guaranteed to keep audiences guessing between the laughs, while involving them in a unique and personal blend of fun and excitement. Larry is also available for trade shows and consistently draws more attendees to an exhibit than almost any other act. Not only does Larry stop the crowd in their tracks -- he weaves the main selling points of your company into his effects. His endless energy and enthusiasm will capture the attention and imagination of customers. Larry's Close-Up Magic show incorporates professional, sophisticated material that is perfect for a cocktail hour or hospitality suite. Larry is a founding member of the *"Canned Laughter" Comedy Improv Troupe*, and with his lightning quick wit, he can also custom tailor material specifically for your event including comedy roasts.

Larry's acts run from fifteen minutes to one hour, and can be customized to include inside information about the company or person. His various magical illusions can involve audience participation and also the use of corporate logos or information.

Larry is a five-time winner of Delaware's "Best of State". His other awards include "Best Manipulation Act" from the M.A.E.S., and "Close-Up Magician of the Year" from the D.K.O.M.

Devin Knight Entertainment

Illusion Concepts
218-B North Broad Street
Grove City, PA 16127

(724) 458-0132

www.devinknight.com

Devin Knight's magic illusion shows run from 15 minutes to one hour and include magic shows, vents, balloon art and face painting. The group also builds custom-made illusions and can create special illusions for any need. For further information go to <http://illusionconcept.com>.

Fees

From \$100 for a birthday party up to \$1500.00 for a full evening illusion show.

Evanoff, Mary

The Merrie Mary Show
4071 San Pablo Dam Rd. E113
El Sobrante, CA 94803

mary@merriemary.com
www.merriemary.com

Description

The Merrie Mary Show incorporates comedy, juggling and magic with various feats performed while precariously balanced on a thin pole, held up by two volunteers from the audience. It is a unique experience that's fun for the entire family.

Fees

Fees vary depending on the venue and requirements. Please call or email to request a quote. Commission paid to booking agent.

Foong, Kar Kun

KK the MagicKal Lad / Happy De Clown
Block 208, Serangoon Central
#02-222, Singapore 550208

(H) 65-2840458
(Hp) 65-93687717

Description

Mr Fong is the children's magician/clown for all occasions. He performs charity shows, table hopping/walkaround, stage magic, balloon sculpturing, games and gospel magic.

Fees

\$250 for 1/2-hour children's party show for 20 kids.

Godfrey, Terry

48 E. Shasta St.
Chula Vista, CA 91910
Office: (619) 426-1839

tgodfrey@themagician.com
<http://www.themagician.com/>

Description

Terry's magic shows are guaranteed to make any event incredibly successful and worry free.

Fees

Fees start from \$175.00 and depend on the market, location of the show and the show package.

Hickok, Chuck

Motivational Speaker / Corporate Entertainer
2221 Princeton Ave.
St. Paul, MN 55105
800-677-8337

www.ChuckHickok.com
ChuckHickok@aol.com

Description

Chuck performs two shows: "Untapped Powers of the Human Mind", a full hour of the most amazing demonstrations of people's untapped mental abilities that is clean, fast-paced and built around tested "Illusions of the Mind"; and motivation presentations like the "Six Amazing Secrets to Living Your Dreams" and "Practical Strategies for Achieving Amazing Results" that are proven motivational talks that challenge and inspire people to be their best. Both talks include "Illusions of the Mind" to reinforce key concepts and amaze people with what can be done if a person believes in his or her own abilities.

Fees

\$2000 for "Untapped Powers of the Human Mind"

\$2500 to \$3500 for motivation presentations

Janssen, Michael

Freiligrathstraße 191
26386 Wilhelmshaven
Germany

Voice +49 4421 994588
Fax +49 4421 994180

<http://www.michaeljanssen.de>

<mailto:magic@michaeljanssen.de>

Joyce, Ryan

216 Elizabeth Crescent
Fergus, ON N1M 3N1
Canada

519.787.2050

www.rjmagic.com
<mailto:info@rjmagic.com>

Libby, Joseph
Ventriloquist/Magician

Sagebrush Enterprises
P.O. Box 12181
San Antonio, TX 78212

Ph: (210) 737-1902
Toll Free Voicemail: (877) 810-1018

joelibby@ureach.com
www.joelibby.net

Fee Schedule: \$495 to \$1495 plus expenses

Marcus, Jeff

Alakazam Entertainment

Toll Free: (877) A-L-A-K-A-Z-A-M (252-5202)

www.kazam.org

<http://www.superhypnosis.com/>

alakazam@cox.net

Description

This is an award winning, close-up magic show for hospitality rooms, trade shows, conventions & almost any other event. Jeff also performs a stand-up (nightclub) magic and comedy show that is great for after dinner/banquet entertainment where a more focused show is needed. The shows involve audience participation that is designed to invoke fun and laughter, not embarrassment..

Matheus, David

PH: (412) 829-2591

illusion.heaven@verizon.net

Fees

1 hr show: \$600

Close-Up: 1hr/ \$200

2hr/ \$375

3hr/ \$715

Mearns, Rick

Corporate Magician/ stage shows & strolling

c/o Vancouver Magic Productions
764 B Adiron Avenue
Coquitlam, B.C. V3J 4K2

www.vancouvermagic.com
vancouvermagic@telus.net

PH: (604) 937 7258

Michael Messing Magic & Illusions

2054 Smoky River Road
Knoxville, TN 37931
Telephone (865) 690-7377

mmessing@greatmagicshows.com

Description

Michael performs illusion shows for special events and banquets that are simply good, clean fun. The shows are a complete production with their own PA system, wireless microphones, backdrops and auxiliary lighting.

Fees

\$1,500 plus accommodation and travel expenses.

Mills, Sherry

Lady of Hypnosis

LdHypnosis@aol.com

Toll Free Phone # (866) 200-4447

Fees

60 to 90 min: \$750 to \$850

New Millennium Entertainment

Marc Psiman & Jon Saint-Germain
336-545-6221 or 865-577-7775

www.newmilent.com

Description

New Millennium performs campus and corporate mentalism, hypnosis shows that can also be and customized for psychic fairs and trade shows.

Fees

Base rate for individual shows: \$1650 to \$2250 (based upon the content of the show).

Gold package deals (including both entertainers, all inclusive) \$2800 to \$3600.

Night, Michael

PO Box 167854
Oregon Ohio 43616-7854

419-810-1292

<http://www.michaelnight.com>

Description

Michael Night can perform a variety of shows for groups of any size from comedy magic to hypnosis. He has material that is suitable for family events (rated PG) and also adults only shows (R rated).

“Stand-Up, Comedy Magic” is one of Michael's most popular shows. It's a combination of magic and comedy as Michael amazes and entertains the audience with the magic effects he performs and the crazy jokes and props he uses. This show can be performed with or without a stage. Michael also uses a lot of music with his show to make it a truly entertaining event.

“Close-Up, Strolling Magic” is the magic Michael performs for audiences at their individual tables. Michael will make the magic happen in their hands, performing tricks with decks of cards, rubber bands, business cards, ink pens and much, much more!

Michael performs his “Hypnosis Shows” all across the country. Audience members are hypnotized and asked to do some amazing (and silly) things such as impersonating Elvis Presley or Britney Spears and fearing that their belly button has fallen off!!! This show is more like a concert as Michael uses a lot of music which gets the audience singing and dancing during the hour and a half show.

Michael has performed all across the country from Hollywood to Atlantic City. He has even performed for a Prince of a small country! Michael is a true professional both on and off the stage. He treats everyone with respect and they have the time of their lives! Michael does Grad Nights, Comedy Clubs, Corporate and Private events, trade shows, Grand Openings and much more. He also has many other acts available for birthday parties, picnics and much, much more!

Nu, Alain - 301-933-7639

alain@nu-magic.com

www.nu-magic.com

Description

Alain is a mentalist and "Mystery Expert" who can provide a wildly entertaining show that demonstrates the powers of the mind, senses and the imagination. This is a 30 to 75 minutes show that can be performed for audiences of any size. Strange and fascinating, and filled with audience participation, it has to be seen to be believed! Metal spoons and keys warp and bend, secret thoughts are revealed, and futures are told-- all in an intelligent, hip and clever show!

Fees

From \$2000 plus expenses

Packard, Bill

Magic Man Entertainment
127 Creek View Drive
Woodstock GA 30188

PH: (770) 926-1168

FX: (770) 926-1844

BPackard@MagicManEntertainment.com

www.MagicManEntertainment.com

Description

Bill Packard is an experienced, full-time, professional entertainer with a reputation for amusing and amazing his audiences and for fulfilling his clients' expectations. His genuinely enthusiastic style is contagious and will enhance any social gathering whether it is for adults, children or families.

Bill Packard's "Magic Man's Adult Show" is a 30- to 60-minute entertainment package. He blends music and comedy into his magical effects, creating a relaxed, enjoyable experience for any assembled group. The act is self-contained, except for an occasional borrowed item or a volunteer assistant from the audience. For intimate groups, Bill performs minor miracles using playing cards, borrowed bills, business cards, etc. For larger audiences, Bill brings his own wireless P.A. system and curtain backdrop, and utilizes more visible props such as jumbo cards, rope, silks, and even small animals. For more theatrical settings, a number of stage illusions with assistants can be presented, including the classic levitation of an audience volunteer. All shows feature mentalism, Bill's popular "Linking Friendship Rings" routine, a great deal of interaction with the audience, and a brief demonstration of his impressive balloon-twisting skills to present a charming gift to the hostess.

"Strolling magic" is also available on an hourly basis. Bill mingles with the audience to entertain them with amusing sleight-of-hand using small items such as cards, coins, balls, rubber bands, etc., and, when appropriate, his quality balloon sculpture souvenirs. By combining strolling magic with a formal show, one enhances the other. Bill can "break the ice" with the audience during a cocktail hour and then perform an after-dinner show,

and/or follow a formal show with continued entertainment in a more casual setting.

The “Magic Man's Magic Show” is designed to entertain children of any age. Music, comedy, and just plain fun are blended into the presentation, creating a magical experience that each guest will long remember. While Bill and his audience get acquainted, they discover together that magic can happen right in their hands! After a musical introduction, the group is entertained with magical effects, audience participation, sight gags, and surprises. The length of the act, types of props, and choice of comedy material vary, depending on the target age group (20 minutes for three-year-olds up to 45 minutes or more for a family audience). Each show features Bill's popular "Linking Friendship Rings" routine, and the production of a live rabbit.

For groups of fewer than 20, the Magic Man offers a FREE BONUS: after petting the rabbit, each guest receives a balloon sculpture. This is a show in itself, as Bill can twist hundreds of different models ("Name any animal in the world!"), and create them quickly, accurately, and in an entertaining manner. This brings the total entertainment package to between 45 and 60 minutes, depending on the ages and number of participants.

For more than 20 guests, Bill may opt to set up a small P.A. system, depending on the environment. Balloon twisting for a large group is offered as an add-on.

To accommodate more than 50 people (including parents), Magic Man Entertainment provides a wireless P.A. system, background curtain, and some bigger props, creating a more theatrical event. This larger show features the productions of a live rabbit and dove, a combination sawing-in-half and suspension using a child volunteer, and a Houdini-style straitjacket escape.

Also, "strolling magic" is available on an hourly basis for the “Magic Man's Magic Show”. The Magic Man mingles with the guests, entertaining them with out-of-pocket items like cards, coins, balls, rubber bands, etc., or giving away his popular balloon sculptures. Sometimes, a combination "show and stroll" is well received, since one concept enhances the other, with reduced rates for the package deal. In addition, Magic Man

Entertainment can arrange for other variety artists, such as face-painters, caricature artists, jugglers, mimes, etc., to participate.

Fees

Corporate: Strolling \$250 first hour, \$125 each additional hour; Shows from \$250 (intimate group) to \$1500 (stage illusions)

Family: Strolling (balloons/magic) \$180/\$90; Birthday party \$225; Platform from \$400

Parrett, Terry

44 Asbury Drive
Smithtown, NY 11787

Toll free - 877-99-TERRY

www.themagicofreading.com

www.librarymagic.com

terry@themagicofreading.com

Description

Terry's shows motivational magic show called "The Magic of Reading" help schools increase awareness and enthusiasm for their recreational reading programs. The show runs for 45 minutes and uses magic, comedy, and audience participation to show students how reading enables people to travel anywhere, meet famous people, and learn how to do anything they want. No special staging is required.

Fee

\$375 There are no additional charges for travel. Multi-show discounts are available.

Peters, Martin

Corporate Magician

22 Churcher Close, Gosport, Hampshire, PO12 2SL

United Kingdom

Office No. 0044 (0)23 92 52 25 00

martin.hall@online.fr (or) martin-hall@supanet.com

Description

Martin provides entertainment services for corporate events including close-up magic, trade shows and cabarets. He has previously performed for members of the royal family, IBM, Marriott Hotels, Shell, Bupa and Kerry Packer.

Fees

From £500.00 U.K. Sterling (Approximately \$1000.00 U.S. Dollars), plus expenses.

The fee includes a 'Satisfaction Or Money Back' guarantee.

Peterson, Thom

626 Vine Street Hudson Wisconsin, 54016

715-377-1026

AmazingGuy@cs.com

www.ThomPeterson.com

Description

Thom performs memorable magic and comedy shows for sales meetings, trade shows, break-outs and other company events.

Fees

Typically between \$1,500 and \$4,500 a day plus expenses.

Ray Noble's Magical Dimensions

Lakeland, Florida

MagicalDimensions@juno.com

www.MagicalDimensions.biz

Description

Ray performs three shows: “Magical Dimensions”, “Strolling Magic” and “Magic in Education”.

Ray’s “Magical Dimensions” is a hard-hitting, attention-grabbing, fast-paced 30 to 60 minutes of controlled excitement, music, magic and plenty of audience participation. It is a mixture of magic, ventriloquism, comedy, mind reading, and high-octane entertainment. Audiences will find themselves in hilarious situations from being a human ventriloquist puppet to witnessing magical effects that will have them asking, “How did he do that?”. This program of good, clean fun can be performed anywhere: on stage, in an auditorium or on a gym floor.

“Strolling Magic” is show that involves walking among the audience and performing for small groups as they mingle or are seated at their tables. Coins, cards, and personal items from the audience will take on a life of their own as they appear, vanish and multiply in a hallucinogenic fashion. This type of entertainment is suitable for dinner parties, business meetings, hospitality suites, and banquets.

Ray’s educational magical program, “Magic in Education” provides educational entertainment for schools, churches, and organizations. This program provides learning through motivational magical lessons. It is a blend of magic, comedy, and ventriloquism aimed towards character development and covers the important topics of alcohol and drug prevention awareness. This program is more than a magic show, it is a unique show where children learn about the “Real Magic” in life, the ability to be happy with who they are and the ability to achieve the impossible when they believe in themselves. This program is 45 minutes in length and targets 3rd –6th grades.

Fees

From \$1500 plus expenses for “Magical Dimensions”.

From \$300/hour plus expenses for “Strolling Magic”.

From \$400 /hour plus expenses “The Magic In Education”

Sponaugle, Paul

Magic & Mirth
Atlanta GA

770-640-9364

<http://www.magicandmirth.com>

Description

Paul provides close-up magical entertainment for corporate and family events.

Fees

From \$200 to \$1,000 depending on the event, hours and client needs.

Steele, Greg **Comedy Hypnotist / Mindreader**

PH: (216) 661-7360

greg@funnybone.net

www.comedyhypnotist.com
www.comedymindreading.com

Description

Greg Steele is a stage hypnotist and comedy mentalist whose shows are an inner journey through the subconscious mind of the audience. Volunteers from the audience become the stars of the show as they discover their creative imagination.

Greg's shows involve clean, corporate entertainment that is inoffensive and fun.

Fees

From \$800 - \$3000

Stephens, Robert

3301 49th St. NE
Tacoma, WA 98422

(206) 654-1200

majikrob@atbi.com

Stevens, Drew

InnerVoice Records c/o Drew Stevens & Associates

P.O. Box 108 Troy, Mo. 63379

Phone: 1-800-497-9217

Fax: 1-636-462-2663

info@drewdirect.com

<http://www.drewdirect.com/>

Description

Drew is available to perform as a solo variety performer, playing a wide variety of music complete with backing tracks for a full band sound, or The Drew Stevens Band.

Szwed, Alex

75 South Belair Dr.
Woodbridge, Ontario
L4H 2N4

(905) 893-4631

www.wackywizardproductions.com

Description

This is a classic magic show that runs for up to 45 minutes and involves live animals, illusions, music, comedy, special effects and audience participation.

Fees

\$650 for a basic show for small groups with limited space and funds.

\$1,200 for an intermediate show for large groups.

\$1,750 for a deluxe stage show with large stage illusions and special effects.

\$.250 per hour for close-up strolling magic.

\$650 for a stand-up magic and comedy show lasting 45 minutes..

Taylor, John

Mysterium Global Productions

www.themysteryhasbegun.com

e.MysteriumGlobal@aol.com

Description

John performs close-up magic shows and stage illusion spectacles. He creates and designs original illusions and is also available as a show co-coordinator and magic consultant.

T. Texas Terry's "Wild & Wacky" Western Show

Terry Davolt
6710 Hauser Drive
Shawnee, KS 66216

PH: 913-631-3128

www.T-TexasTerry.com

Terry Davolt's award winning "Wild West" comedy show involves Whip Cracking, Rope Twirling, and Gun Spinning, with lots of audience participation. Terry has performed in a variety of venues ranging from Disneyland to Harrah's Riverboat Casinos, as well as several State Fairs throughout the Midwest. His performances have taken him across the US, as well as Japan, England, and Canada.

Other credits include being a featured act on "The Statler Brothers Show" on The Nashville Network, as well as starting his second summer tour with the country music duo, Brooks & Dunn's, "Neon Circus and Wild West Show".

Terry provides full sound and lighting for his stage show at western themed corporate events. Professional, flexible, and easy to work with, whether it's a comedy stage show or strolling entertainment on 10 ft. tall cowboy stilts, the best in western themed entertainment is T. Texas Terry.

Turner Joe M.,

JMT Entertainment & Exhibition Services
6498 Parkside Way
Tucker, GA
30084-1529

Office phone number: 770 270 1969
Toll free phone/fax: 866.859.2458

jmt@joeturner.com

<http://www.joeturner.com>

Description

Award-winning entertainer Joe M. Turner performs shows ranging from close-up magic for small gatherings to after-dinner shows for larger banquets and meetings. Classical sleight-of-hand, high-impact mind reading and clean, topical humor combine to make your event the unforgettable success it deserves to be.

Joe M. Turner provides clean, clever and classy entertainment for corporate events, hospitality suites and private parties including customized magical messaging for trade show exhibitors. His crowd-gathering magical routines are customized for each company's sales messages and its specific goals for specific exhibitions.

Fees

Fees vary by audience size and do not include travel, lodging, or fees for customized props. Please see web site for details. Agents should call or email for a current fee schedule.

The Fabulous Valentis

Steven and Michelle Valenti
5631 Valley Oak Drive
Los Angeles, CA 90068

(323) 465-2737

mail@FabulousValentis.com

www.FabulousValentis.com

The Valentis perform large comedy magic and illusion shows. They have worked on cruise ships as well as a few corporate dates. The show is very theatrical and a lot of fun. Please email the Valentis for more information on bookings and their promotional video tape.

VanGorder, Esther & Bill

Bill VanGorder
5545 Stanley Place
Halifax, Nova Scotia
B3K 2E8

PH: 902 453 4077
FX: 484 3242

Description

Esther & Bill VanGorder's "Mind Miracles" is a uniquely entertaining show that demonstrates combination an acute understanding of psychology with their use of their five senses to create an illusion of a sixth sense . The audience will enjoy an evening of startling revelations and demonstrations that are sure to leave them scratching their heads long after the performance is over.

The VanGorders read minds, influence people's decisions, and predict the future. They will even teach someone from the audience how to read minds! It is a performance of thought projection, mentalism and mind reading. Esther and Bill are the only couple performing this type of act in Atlantic Canada. They are truly a "couple" of mind readers with Esther in the role of lead mind reader.

"Mind Miracles" is customized show that runs for 40 minutes. It is the perfect show for banquets, conventions and conferences, requiring only regular lighting and a good sound system which can all be supplied by the VanGorders on request. A 10 x 10 raised platform, if available, will enhance the performance for everyone.

Fees

\$450 plus expenses

Volz, Larry

PH: (757) 888-8141

www.hypnosis.ac

www.magicshow.net

lvolz@magicshow.net

Description

Larry Volz is a world champion stage illusionist and comedy hypnotist. The hypnosis show can be customized very easily simply by altering the suggestions given to the participants. Larry is also a fascinating and entertaining speaker on the following topics: “Unlocking Your Creative Magic”; “Banishing Your Fears” which includes fire eating and the chance for participants to learn how; “Ice Breakers Magic Class” which is a breakout session involving easy magic tricks that participants can use to build rapport with client and make their kids’ day.

These shows can be customized to any length of time. They can be as short as five minutes M.C. segments or as long as ninety minutes of magic or two hours of hypnosis.

Fees

From \$2,500. Two less expensive shows that are easy and inexpensive to fly anywhere are “Hysterical Hypnotist Larry Volz” which is a hypnosis show and “The Comedy & Magic of Larry Volz” which includes fire-eating.

A freestanding full proscenium stage curtains as well as lights and sound system are required for outdoor performances or unusual spaces.